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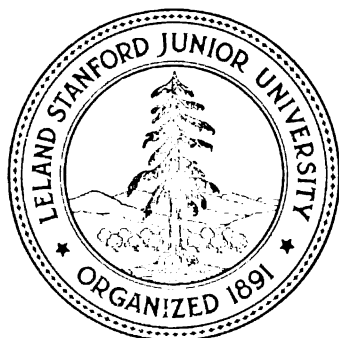
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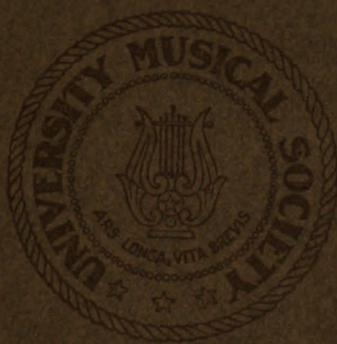
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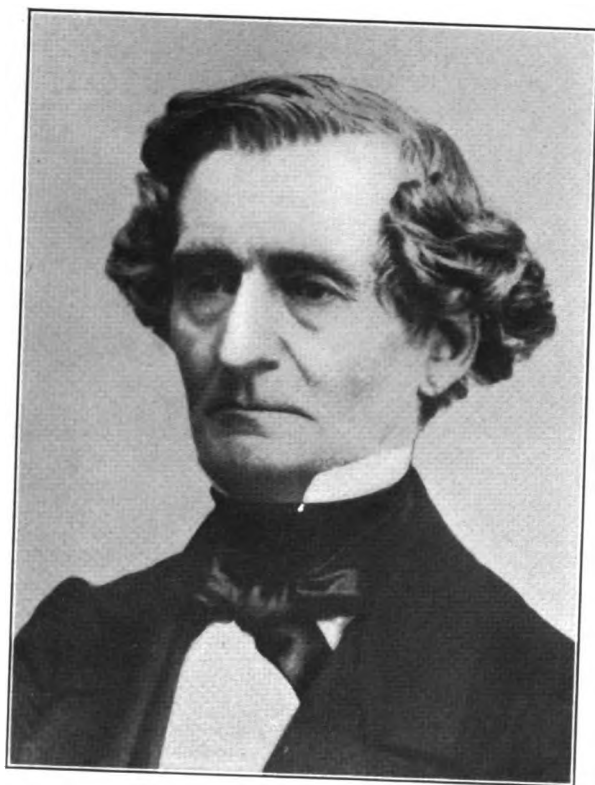
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TWENTY-SEVENTH ANNUAL
MAY FESTIVAL
OF THE
UNIVERSITY OF MICHIGAN
1920



OFFICIAL PROGRAM BOOK



Hector Berlioz

[OFFICIAL]

TWENTY-SEVENTH
ANNUAL MAY FESTIVAL

OF THE
UNIVERSITY OF MICHIGAN

TO BE HELD IN
**HILL AUDITORIUM
ANN ARBOR, MICHIGAN**

**May 19, 20, 21, 22
1920**

**ANN ARBOR, MICHIGAN
UNIVERSITY MUSICAL
SOCIETY
1920**

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Gff
Byron A. Finney
7-10-31

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List of Concerts and Soloists

WEDNESDAY EVENING, MAY 19, 8:00 O'CLOCK

OPENING CONCERT

SOLOIST

SIGNOR TITTA RUFFO

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

THURSDAY EVENING, MAY 20, 8:00 O'CLOCK

THE "MANZONI REQUIEM"

VERDI

SOLOISTS

MISS LENORA SPARKES, *Soprano*

MISS CAROLINA LAZZARI, *Contralto*

MR. WILLIAM WHEELER, *Tenor*

MR. LÉON ROTHIER, *Bass*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

MR. ALBERT A. STANLEY, *Conductor*

FRIDAY AFTERNOON MAY 21, 2:30 O'CLOCK

ORGAN, AND CHILDREN'S CONCERT

SOLOISTS

MR. EDWIN ARTHUR KRAFT, *Organist*

MR. JAMES HAMILTON, *Tenor*

SPECIAL CHILDREN'S CHORUS

MR. RUSSELL CARTER, *Conductor*

FRIDAY EVENING, MAY 21, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

MADAME MARGARET MATZENAUER

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

SATURDAY AFTERNOON, MAY 22, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

MR. JOSEF LHÉVINNE, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

SATURDAY EVENING, MAY 22, 8:00 O'CLOCK

"THE DAMNATION OF FAUST"

BERLIOZ

CAST

MISS MYRNA SHARLOW (*Soprano*)

MARGARITA

MR. EDWARD JOHNSON (*Eduardo Giovanni*) (*Tenor*)

FAUST

MR. RENATO ZANELLI (*Baritone*)

MEPHISTOPHELES

MR. ROBERT DIETERLE (*Baritone*)

BRANDER

THE CHICAGO SYMPHONY ORCHESTRA

THE UNIVERSITY CHORAL UNION

MR. ALBERT A. STANLEY, *Conductor*



Moffett

Frederick C. Moffett

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

SEVENTH CONCERT

No. CCCXLI COMPLETE SERIES

First May Festival Concert

WEDNESDAY EVENING, MAY 19, 8:00 O'CLOCK

SOLOIST

SIGNOR TITTA RUFFO, *Baritone*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

MR. EARL V. MOORE, *Organist*

PROGRAM

- "THE STAR-SPANGLED BANNER" SMITH
Chorus, Orchestra, Organ, and Audience
- OVERTURE—"Patrie," Opus 19 BIZET
- ARIA—"O Promise of a Joy Divine," from "Le Roi de Lahore" MASSENET
SIGNOR TITTA RUFFO
- SYMPHONIC POEM, No. 2—"Tasso: Lamento e Trionfo" LISZT
- ARIA—"Zaza, You Wild Little Gypsy," from "Zaza" LEONCAVALLO
SIGNOR RUFFO
- INTERMISSION
- "VYSEHRAD" SMETANA
- "THE MOLDAU" SMETANA
- DRINKING SONG—"O Wine, Dispel the Heavy Sadness," from "Hamlet" THOMAS
SIGNOR RUFFO
- CAPRICCIO ESPAGNOL, Opus 34 RIMSKY-KORSAKOW
Albarado; Variations; Albarado; Scene and Gypsy Song;
Fandango of the Asturias

▼

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

EIGHTH CONCERT

No. CCCXLII COMPLETE SERIES

Second May Festival Concert

THURSDAY EVENING, MAY 20, 8:00 O'CLOCK

THE "MANZONI REQUIEM"

VERDI

SOLOISTS

MISS LENORA SPARKES, *Soprano*
MISS CAROLINA LAZZARI, *Contralto*
MR. WILLIAM WHEELER, *Tenor*
MR. LÉON ROTHIER, *Bass*

THE CHORAL UNION

MR. ALBERT A. STANLEY, *Conductor*

SYNOPSIS

I. REQUIEM & KYRIE

(Quartet and Chorus)
Requiem æternam dona eis. Kyrie
eleison.
Dies iræ, dies illa,
Tuba mirum spargens sonum.
Bass Solo—Mors stupebit et natura.
Contralto Solo and Chorus—Liber
scriptus proferetur.
Trio—Quid sum miser tunc dicturus.
Quartet and Chorus—Rex tremendæ
Chorus—Dies iræ, dies illa
majestatis.
Duet—Recordare, Jesu pie.
Tenor Solo—Ingemisco tanquam
reus.
Bass Solo—Confutatis maledictis.
Quartet and Chorus—Lacrymosa
dies illa.

III. DOMINE JESU

Soli—Domine Jesu Christus.

IV. SANCTUS

Double Chorus—Sanctus, Domine
Deus Sabaoth.

V. AGNUS DEI

Duet and Chorus—Agnus Dei qui
tollis peccata mundi.

VI. LUX ÆTERNA

Trio—Lux æterna luceat eis.

VII. LIBERA ME

Soprano Solo and Chorus—Libera
me, Domine, de morte æterna.

The audience is respectfully requested
to remain in their seats until the end,
as otherwise the effect of the closing
measures will be lost.

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

NINTH CONCERT

No. CCCXLIII COMPLETE SERIES

Third May Festival Concert

FRIDAY AFTERNOON, MAY 21, 2:30 O'CLOCK

ORGAN, AND CHILDREN'S CONCERT

SOLOISTS

MR. EDWIN ARTHUR KRAFT, *Organist*
MR. JAMES HAMILTON, *Tenor*

CHILDREN'S CHORUS

MR. RUSSELL CARTER, *Conductor*

PROGRAM

- NATIONAL HYMN—"America" CAREY
CHILDREN'S CHORUS, ORGAN, AND AUDIENCE
FOLK-SONGS—(a) "Dear Harp of My Country" WELSH
(b) "Caller Herrin" SCOTCH
CHILDREN'S CHORUS
(a) "MARCHE TRIOMPHALE" GUSTAV V. HAGG
(b) "SONG OF INDIA" N. RIMSKY-KORSAKOW
(c) "SERENADE" SERGEI RACHMANINOFF
MR. ARTHUR EDWIN KRAFT
(a) "BARCAROLLE" KJERULF
(b) "PRAYER," from "Der Freischütz" VON WEBER
CHILDREN'S CHORUS
(a) CAPRICE ("The Brook") GASTON M. DETHIER
(b) SCHERZO ALFRED HOLLINS
(c) RHAPSODY ROSSETTER G. COLE
MR. KRAFT
SONGS WITH PIANO—(a) "Come, Beloved," from "Atalanta" HANDEL
(b) "Pleading" ELGAR
(c) "Call Me No More" CADMAN
MR. JAMES HAMILTON
(a) "THE SHEPHERD ON THE HILLS" MADSEN
(b) "AT THE WINDOW" VAN DER STUCKEN
(c) "WHO IS SYLVIA?" SCHUBERT
(d) "ARIEL'S SONG" ARNE
CHILDREN'S CHORUS
(a) SECOND SONATA IN C MINOR, Opus 44 JOSEF RENNER
Molto Moderato
(b) TOCCATA DI CONCERT EDWIN H. LEMARE
MR. KRAFT

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

TENTH CONCERT

No. CCCXLIV COMPLETE SERIES

Fourth May Festival Concert

FRIDAY EVENING, MAY 21, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

MADAME MARGARET MATZENAUER, *Contralto*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

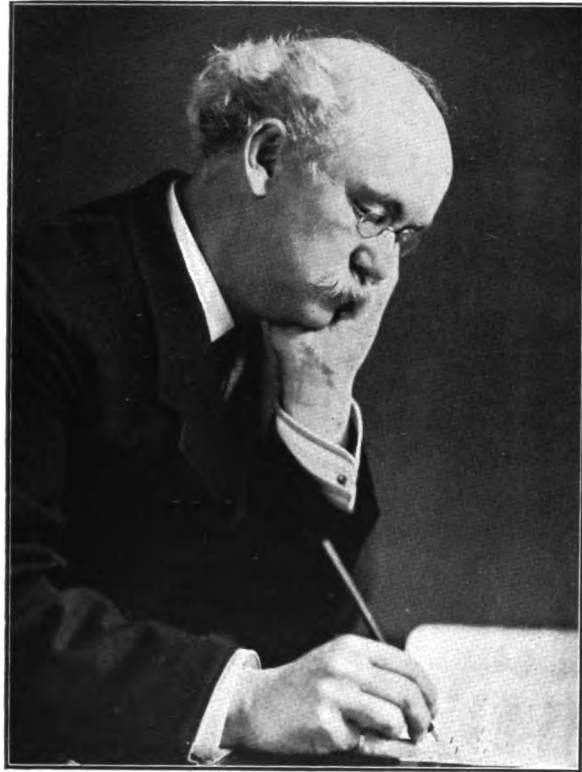
PROGRAM

- | | |
|---|--------------|
| OVERTURE—"Euryanthe," from "Semele" | VON WEBER |
| ARIA—"Awake, Saturnia" | HANDEL |
| MADAME MARGARET MATZENAUER | |
| SYMPHONY, No. 1—B flat major, Opus 38 | SCHUMANN |
| Andante un poco maestoso—Allegro molto vivace | |
| Larghetto: Scherzo—Allegro animato e grazioso | |
| LETTER ARIA, from "Eugen Onegin" | TSCHAIKOWSKY |
| MADAME MATZENAUER | |

INTERMISSION

- | | |
|--|-----------|
| SYMPHONIC POEM, No. 2—"Le Chasseur Maudit" | FRANCK |
| RECITATIVE AND ARIA—"Oh, Faithless One!" | BEETHOVEN |
| MADAME MATZENAUER | |
| SYMPHONIC POEM—"Finlandia," Opus 26, No. 7 | SIBELIUS |

VIII



Rentschler

Albert Rentschler.

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

ELEVENTH CONCERT

No. CCCXLV COMPLETE SERIES

Fifth May Festival Concert

SATURDAY AFTERNOON, MAY 22, 2:30-O'CLOCK

SYMPHONY CONCERT

SOLOIST

MR. JOSEF LHÉVINNE, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE to "Russlan and Ludmilla"

GLINKA

SYMPHONY No. 4—F minor, Opus 36

TSCHAIKOWSKY

Andante sostenuto—Moderato con anima

Andantino in modo di canzona

Scherezko—Pizzicato ostinato

Finale—Allegro con fuoco

CONCERTO FOR PIANOFORTE, No. 1—G major, Opus 15 BEETHOVEN

Allegro con brio; Largo; Rondo

MR. JOSEF LHÉVINNE

INTERMISSION (SHORT)

CONCERTO FOR PIANOFORTE, No. 1—E flat (in one movement)

LISZT

MR. LHÉVINNE

IX

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

TWELFTH CONCERT

No. CCCXLVI COMPLETE SERIES

Sixth May Festival Concert

SATURDAY EVENING, MAY 22, 8:00 O'CLOCK

"THE DAMNATION OF FAUST"

A DRAMATIC LEGEND IN FOUR PARTS, BY HECTOR BERLIOZ

CAST

FAUST	MR. EDWARD JOHNSON
MARGARITA	MISS MYRNA SHARLOW
MEPHISTOPHELES	MR. RENATO ZANELLI
BRANDER	MR. ROBERT R. DIETERLE
STUDENTS, SOLDIERS, VILLAGERS, ANGELS, DEMONS	CHORAL UNION
MR. ALBERT A. STANLEY, <i>Conductor</i>	

SYNOPSIS

PART I

INTRODUCTION.
CHORUS OF PEASANTS.
HUNGARIAN MARCH.

PART II

Faust alone in his study
Easter Hymn.
Drinking Chorus.
Brander's Song.
Fugue on the theme of Brander's Song.
AIR—Mephistopheles.
The Banks of the Elbe (Aria, Mephisto)
CHORUS OF SYLPHS AND GNOMES
(Faust's Dream).
BALLET OF SYLPHS.
FINALE—Chorus of Soldiers and Students.

PART III

Drums and Trumpets Sounding the Retreat.
AIR—Faust (in Margarita's dwelling).
BALLAD—The King of Thule (Margarita).
EVOCATION.
DANCE OF THE WILL-O'-THE-WISPS.
SERENADE—Mephisto and Chorus of Spirits.
TRIO AND CHORUS—(Margarita, Faust and Mephisto).

PART IV

ROMANCE—Margarita.
Forests and Caverns, Invocation of Nature (Faust).
RECITATIVE AND HUNT.
DUET—The Ride to the Abyss (Faust and Mephisto)
PANDEMONIUM—Chorus of Lost Souls and Demons.
THE HEAVENS—Chorus of Celestial Spirits (Margarita's Apotheosis).

NOTICES AND ACKNOWLEDGEMENTS

Notices and Acknowledgments

All Concerts will begin on time.

Trumpet calls from the stage will be sounded three minutes before the resumption of the program after the Intermission.

Our patrons are invited to inspect the Stearns Collection of Musical Instruments in the Foyer of the First Balcony and the adjoining room.

To study the evolution, it is only necessary to view the cases in their numerical order and remember that in the wall cases the evolution runs from *right* to *left* and from the *top* to the *bottom*, while the standard cases should always be approached on the left hand side. *Descriptive Lists* are attached to each case. A comprehensive illustrated catalog of the Collection may be purchased in the Lower Foyer.

The Musical Director of the Festival desires to express his great obligation to Mr. Russell Carter, Supervisor of Music in the Ann Arbor Public Schools, for his valuable service as Conductor of the Children's Concerts; to Miss Lou M. Allen, of his staff, for her efficient preparatory work, and to the teachers in the various schools from which the children have been drawn for their coöperation.

The writer of the Analyses hereby expresses his deep obligation to Mr. Felix Borowski, whose scholarly analyses, given in the Program Books of the Chicago Symphony Orchestra, are authoritative contributions to contemporary criticism.

It was intended to include in this publication the programs of the thirty important concerts given during the present season under the auspices of the University Musical Society, and the five by the Matinee Musicale, but on account of conditions arising from the shortage of labor and materials it is impossible. The importance of such a record is so obvious that it will form a feature of this publication in the future.

Descriptive Programs

ANALYSES BY
ALBERT A. STANLEY

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1920

FIRST CONCERT

Wednesday Evening, May 19

"THE STAR-SPANGLED BANNER," - JOHN STAFFORD SMITH (1750-1830)
Chorus, Orchestra, Organ, and Audience

In accordance with the custom of past years, the program will begin with our national hymn. We should sing this with great fervor, now that the clouds of war have been lifted, leaving us free to address ourselves to the no less strenuous problems of peace.

Oh, say, can you see by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
Oh, say, does that Star-Spangled Banner yet wave
O'er the land of the free and the home of the brave?

FRANCIS SCOTT KEY.

DRAMATIC OVERTURE, "Patrie" - - - - - BIZET

Georges (Alexandre-César-Leopold) Bizet was born October 25, 1835, at Paris;
died June 3, 1875, at Bougival (near Paris).

The composer of "Carmen," which Tschaikowsky considered the greatest French opera, was a master of other than operatic forms. Of his purely orchestral works no one was crowned with greater, or more deserved success than the virile overture on our program.

The patriotic character of the composition is immediately established by the following principal theme—C minor, *Moderato*, 3-4 time—which, after its initial statement by full orchestra *fortissimo*, is thoroughly exploited.



In due time a contrasting second theme enters. It is given out by the violas, clarinet, and bassoon, while the deeper strings furnish accompanying figures.



Ending in a fine climax, this theme gives way to an expressive third theme, clothed in unique orchestral dress, after which still another melody is put forth by the violas, clarinet, and English horn, with an arpeggiated accompaniment by muted violins. The principal theme is now heard *pianissimo*, and developing into a tremendous climax brings the second theme in its train, this time greatly enhanced in its setting, and leading to the brilliant concluding section of the work.

The composer's disregard of the generally accepted canons of the form in which it is cast, displayed through the multiplicity of themes employed and still other structural features, detracts materially from the force of Arthur Pougin's criticism, viz., "The composer sacrifices too much to the form."

ARIA, "O Promise Fair of Joy Divine," from "Le Roi de Lahore" - **MASSENET**
SIGNOR TITTA RUFFO

Jules (Emil-Frédéric) Massenet was born at Montreaux, France, May 12, 1842;
died at Paris, August 13, 1912.

No modern composer has displayed greater productive activity than Massenet. It is possibly due to this that it cannot be said that all of his operas maintain the



Mishkin

Gitta Gutto

high level attained by him when at his best. His style is sensuous, pictorial, at times really dramatic, but occasionally lapsing into mannerisms that give but surface indications of the possession of the latter quality. He was a master of orchestration, and few understood better than he the management of voices, both in solo and ensemble.

Among his operas which still hold the attention of the opera-going public *Le Roi de Lahore* (1877) is not the least, but, in the judgment of many, is his greatest. The aria on our program is one of the most important in the whole work, and will serve to display the mastery of the orchestra and voice to which reference has been made. The subjoined text so clearly reveals the situation that it is not necessary to detail the dramatic developments leading up to it.

The Sultan's barb'rous horde, who had so gladly riven
From us fair Lahore,
By our own might have from the field been driven.
As tho' by hand unseen, they had been driven out,
Their retreat to the desert resembles a rout.
From care my people free,
Loudly sound forth my praises!
This calm my heart upraises;
I yet may happy be.

O promise fair of joy divine,
Sitâ, thou dream of all my life!
O beauty, torn from me by strife,
At last, at last, thou shalt be mine!
O Sitâ! O fair one! charm my loving heart,
And ne'er again from me depart!
Come, Sitâ! thy love for me rewarding,
A crown to thee I am according,
O Sitâ! I wait for thee.
Sitâ! Sitâ! my queen thou soon shalt be!
Ah! Sitâ! O come, delight this heart!
To thee the world its glory offers,
To thee a king his crown now proffers;
Come, Sitâ! O come! ah! be mine!
Come! Sitâ! be mine!

SYMPHONIC POEM, No. 2, "Tasso; Lamento e Trionfo," - - - Liszt

Franz Liszt was born at Raiding (Hungary), October 22, 1811;
died at Bayreuth, July 31, 1886.

Whether the symphonic poem is an extension of the concert overture or an abridgment of the symphony, it is a wonderfully effective form for certain uses, and its founder, Franz Liszt, seems to have grasped its possibilities at the outset.

The titles of the complete series of his symphonic poems are as follows, and are given as indicative of the range of subjects covered by him, and at the same time of the fact that the subjects must have decided character, sharp contrasts, and unity, in order to serve as materials for this peculiarly concise yet delineative form.

"Ce qu'on entend sur la montagne" (What is heard on the mountain), after Victor Hugo; "Tasso, Lamento e Trionfo"; "Les Préludes," after Lamartine; "Orpheus"; "Prometheus"; "Mazeppa," after Victor Hugo; "Festklänge"; "Heroide Funèbre"; "Hungaria"; "Hamlet"; "Hunnenschlacht" (Battle of the Huns), after a painting by Kaulbach in the Royal Museum at Berlin; "Die Ideale" (The Ideals), after Schiller; "Von der Wiege bis zum Grabe" (From the cradle to the grave), after a drawing by Mich. von Zichy (written the year of Wagner's death).

Unfortunately, the form has inherited decadent tendencies, and thus we find many (some of whom are East of the Rhine) who revel in startling instrumentation, maudlin or mock heroic melodies, frenetic rhythms, and harmonic combinations whose chief recommendation is that, never having been used before, in all probability they never will be again.

Berlioz in his "Symphonie Fantastique" formally introduced program music to the world. With the performance of that work came certain inevitable consequences, among them the adjustment of the symphony to the increased demands made upon it, and the application of the term "symphonic" to forms and subjects whose content is antagonistic to the real meaning of the word. It should stand for breadth of development, but neither at the expense of depth nor by the substitution of length for both. The majority of works written in this form have no lasting value, and are still overshadowed by the products of composers who were content with titles that did not embarrass the listener by robbing him of his freedom of interpretation, and who were too busily engaged in writing real music, that required neither definition nor justification, to show their power of invention by discovering new meanings for the word "symphonic."

"Tasso" was written in 1840 as a piano piece; later was orchestrated by the composer, and used as the prelude to Goethe's drama of the same name at the celebration at Weimar of the poet's centenary, August 28, 1849. Liszt drew from Byron and Goethe, and said regarding the contrast implied by the title:

"Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his memory. To express them in music, we first invoked the mighty shadow of the hero as it now appears haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, and we have followed him to Rome, the Eternal City, which crowned him with the crown of glory and glorified in him the martyr and the poet."

Liszt declared that the chief theme of his symphonic poem is in reality a melody sung by the Venetian gondoliers to the opening line of Tasso's poem, "Jerusalem," a melody which the composer says "is so charged with inconsolable mourning, with such hopeless sorrow that it suffices to portray Tasso's soul; and again lends itself to the picturing of the brilliant illusions of the world; to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe

for which there seemed to be no earthly recompense, but which, at the Capitol, was clothed eventually with a purer purple than that of Alphonse."

The score employs most of the resources of the ultra-modern orchestra, and may be somewhat loosely analyzed as follows:

The first part ("*Lamento*")—C minor, *Lento*, 4-4 time—begins with a theme which is an important structural factor throughout the entire work. This initial theme soon develops into an *Allegro strepitoso* which leads to the plaintive melody of the Venetian gondoliers noted above, stated by the bass clarinet, the horns, harps, with part of the strings furnishing a background. This is the "Tasso" motive. A movement in minuet style represents Tasso's life at the Court of Ferrara (*Allegretto mosso con grazia*). After more statements of the "Tasso" motive, through the accelerated version of the initial theme, we are led to the climax of the work ("*Trionfo*")—C major, *Allegro con brio*, 4-4 time—the principal theme of which opened the composition.

ARIA, "Zaza, You Wild Little Gypsy," - - - - - LEONCAVALLO

SIGNOR RUFFO

Ruggiero Leoncavallo was born at Naples, March 8, 1858; died August 8, 1919.

The composer of "Zaza" was his own librettist, but it is doubtful whether in this capacity he revealed decided poetical power, nor can one conclude that in the music he exhibited any advance over his one great success—"I Pagliacci" (Milan, 1892). "Zaza" was first produced in Milan, in 1900, and given in America for the first time in 1903. Recently, it has been revived by the Chicago and Metropolitan Opera companies with success. It cannot be maintained that the ethical standards emphasized in this opera will contribute to that elevation of the stage regarding which so much has been written and so little accomplished.

The English translation of the text (sung in Italian) is herewith given:

Cascart: Zaza, you wild little gypsy,
 The folly of love you are tasting.
 The cup is not drained, and not ended
 The tears that for him you are wasting!
 Many will flow from your lovely eyes
 Ere from this dream you awaken,
 Ere you go onward alone again,
 Faith in humanity shaken!
 You had believed he was fancy-free,
 For vanished hopes you are crying!
 You have no fetters to hold you,
 Duty before you is lying!
 Alas, the dream that you cherished so
 Proved a deception hollow;
 It was the hand of an angel
 Pointed the path you must follow!

Weep for the hopes and dreams you loved so dearly,
 But remember your duty is outlined so clearly:
 Your lover has a family—release him!

—Translated by ALICE MATTULLATH.

TWO SYMPHONIC POEMS, - - - - - SMETANA

I. "Vysehrad."

II. "The Moldau."

Frederick Bedrich Smetana was born March 2, 1824, at Leitomischel;
 died March 12, 1884, at Prague.

Judging from the records of concert institutes, these compositions are not alone the most important in the cycle of six similar works known as *Má Vlast* (My Fatherland), but the most popular. In his formal descriptions of the underlying poetical motives of this tribute to his native land, he invokes nature, history, and tradition in a frankly programmatic style. He also gives us a glimpse into a sad world of his own, in which he lived during the latter years of his life, for the premonitions of deafness—which nearly drove him to madness at the time of the composition of his E minor Quartet—had been justified all too soon. "Vysehrad" was written in the night when he first came to the realization of his total deafness, and the entire cycle was composed after he had entered what, to a musician, must have been in verity the "Valley of the Shadow of Death."

The question occurs whether in such a case the creative genius may not have compensations denied the interpretative artist, and absolutely unrealized by the ordinary listener. For example, no one would dare say that deafness brought to Beethoven any abatement of his power! On the contrary, his imagination seemed to have carried him to greater heights. This detachment from actual sound may have its peculiar compensation in an exalted and stimulated imagination, capable of infusing the unreal with an even greater semblance of reality than when it follows the usual course. It seems as though many of the works written under such physical restrictions contain evidences of a freedom that must have given to the creator somewhat of comfort when it brings such inspiring messages to those who listen.

Returning from this digression to our purpose, we will now give, as concisely as possible, the thoughts that inspired these charming symphonic poems. The poet, contemplating the grim fortress, Vysehrad, is overwhelmed by memories of the past. Radiant of face, shining in burnished armor, triumphant in spirit, legions of brave knights pass before his vision. Music and dancing, songs and love-making, smiles and tears, prayers and curses, shouts and groans, are inextricably mingled in this Symphony of the Past. Then scenes of barbaric carnage obtrude themselves. Bringing in their train well-nigh universal ruin, such pictures of bygone days invoke despair. The poet gladly turns from them, and detaching himself from their gloomy suggestion, and returning to the present, he contemplates the old fortress standing there, a

silent witness of the present—and dumbly eloquent of the past. As he gazes he seems to hear the song of the erstwhile prince and singer, Lumir, floating through the air, invoking memories of that past and investing the scene with a magic glow as of the setting sun. All this finds fitting expression in music which Smetana, its creator, never heard with mortal ear.

The Moldau, formed by the union of two small streams which issue from springs in the Bohemian forest, gives the title to the second number in this cycle. These streams, "the one warm and gushing, the other cold and tranquil," may be traced in two attractive and characteristic *motifs*—losing themselves in each other, rushing on and on, joying in their strength. Passing by many a noble castle, reflecting the stars by night and happy faces by day, bearing on her bosom the fisherman's skiff, eddying through winding stretches, storming through gorges, and finally with a supreme effort conquering the Rapids of St. John, calmly and triumphantly the river now flows through the valley towards Prague. Saluting the stern and warlike old sentinel, "The Vysehrad," standing at the city's gate, it moves along with an earnest purpose to "seek the sea." To do this it must pass through other scenes, cross an alien country, and reach the goal only by losing itself in another and greater river.

How truthfully Smetana succeeded in depicting all this may be left to this audience—i. e., to each individual listener. In the last analysis, absolute freedom of individual interpretation—even of that which the composer has stated, in words, with more or less of definiteness—is a necessary condition of real satisfaction.

DRINKING SONG, "O Wine, Dispel the Heavy Sadness," from "Hamlet," THOMAS

SIGNOR RUFFO

(Charles-Louis) Ambroise Thomas was born at Metz, August 5, 1811;
died at Paris, February 12, 1896.

Ambroise Thomas is known to the world at large as the composer of "Mignon" (Opéra Comiqué, Paris, November 17, 1866), rather than of "Hamlet" (Opéra, March 9, 1869). That, besides these, he composed twenty dramatic works, three of which were ballets, is not so generally known. His work as an opera composer represents but a part of his activity, for in 1871 he succeeded Auber as Director of the Conservatoire, a position in which he displayed brilliant qualities. In 1851 he was elected to Spontini's chair in the Académie.

The book of the opera, by Jules Barbier and Michel Carré, is substantially in accord with Shakespeare's tragedy, but the characters are stressed in the manner so characteristic of opera librettists. The excerpt on our program is drawn from Act II, where Hamlet, in order to stimulate the players, leads in a drinking song, of which the text (sung in Italian) is as follows:

O wine, dispel the heavy sadness
 That weighs upon my heart!
 Be mine the revel of madness,
 Mocking laughter my part!
 Draught divine, thy spell enchanting
 Drive ev'ry haunting regret from my heart!
 Thou draught divine!

Our life is sombre,
 Short is its span;
 The joys of man,
 God knows their number!
 Each one, we know,
 Bears here below
 His heavy chain:
 Cruel despair,
 Duty and care,
 Heart-rending pain!
 Now begone, gloomy visions!
 For the wisest are fools! Ah!
 'Tis wine dispels the heavy sadness, etc.

CAPRICCIO ESPAGNOL, Op. 34, - - - - RIMSKY-KORSAKOW

Albarado; Variations; Albarado; Scene and Gypsy Song; Fandango of the Asturias.
 (Played without pause.)

Nikolaus Andrejewitsch Rimsky-Korsakow was born May 21, 1844, at Tichvine, Novgorod, Russia; died June 4, 1908, at Petrograd.

The name of Rimsky-Korsakow calls to mind his great service to the music of his country, through his early activity as one of the Russian Camerata, and through the many compositions in serious forms which were the contributions of his maturity.

Enriching by his activity the repertory of his native land, he made a name for himself throughout the entire musical world. Although he was a Russian of the Russians, he did not confine himself to such subjects as would be suggested by his national bias, but went far afield for inspiration and touched alien types with the surety of a master. Thus his *Scherzo Espagnole* has the Spanish national character stamped upon it from beginning to end, and that with more certainty and conviction than shown by Dvorak. Naturally, the problem was not so illusive, nor as hopeless as that encountered by the great Bohemian, who seems to have mistaken geography for anthropology.

The first of the five movements in this composition—for the divisions are per-

fectly evident, even though there be no pauses in the performance—is marked *Vivo e strepetoso*, and is based on the following theme:



At the conclusion of this movement—it being assumed that all are awake in response to its stirring rhythms—comes the *Albarado* "Morning Song"—a quiet theme with variations.



Then again the *Albarado*, for variety's sake in the key of B flat instead of A, and with sufficient change in the treatment to avoid the charge of monotony. Following it comes the fourth movement, "*Scena e canto gitana*," with the brilliant initial trumpet call—

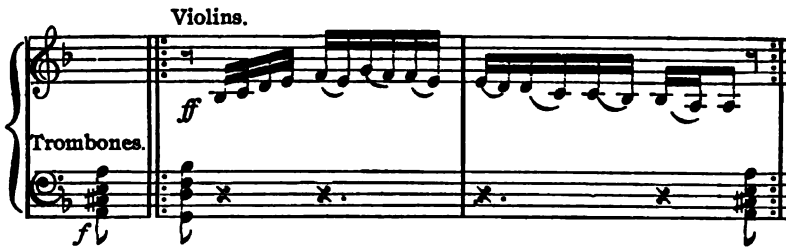


its "local color" (tambourine, etc.), a violin solo and various other contributions, not to omit the following—



which is brought into thematic relationship with the principal (trumpet) motive. Through a violoncello solo and extensive working out of material already familiar,

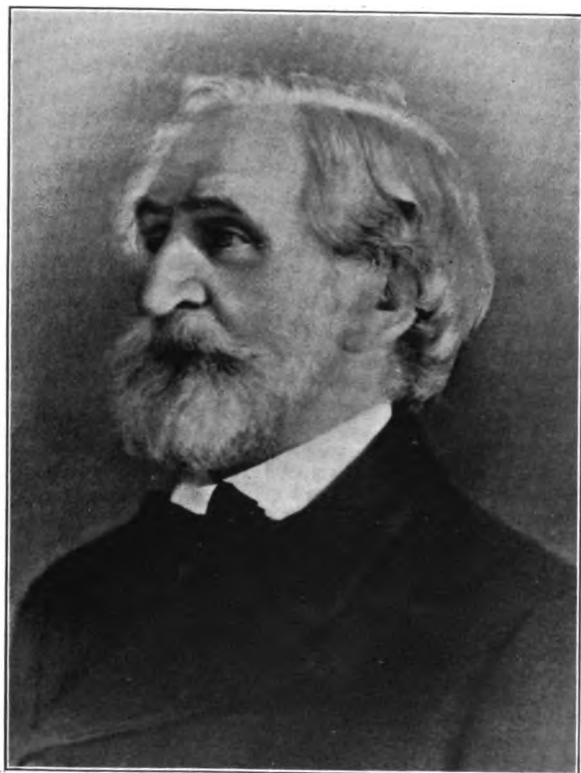
the Finale is introduced, a *Fandango of the Asturias*. In this two subjects are heard, the first of which



does not contain all of the interesting material which sets the "light Asturian toe" in rhythmic accord with its suggestions, for the second subject is not without its attractions.



In the final measures we hear again the opening theme. This captivating work suggests the thought that every racial or national note has in it a touch of universality through which, as in this instance, the Slav can meet the Latin on his own ground, and which makes possible a real unity of art, at least in the field of music.



Giuseppe Verdi

SECOND CONCERT

Thursday Evening, May 20

"MANZONI REQUIEM," for Soli, Chorus, and Orchestra, - - - VERDI

SOLOISTS

MISS LENORA SPARKES, Soprano
MISS CAROLINA LAZZARI, Contralto
MR. WILLIAM WHEELER, Tenor
MR. LÉON ROTHIER, Bass

(Fortunio) Giuseppi (Francesco) Verdi was born in Le Roncole, October 9, 1813;
died in Milan, January 17, 1901.

Le Roncole—whose claim to distinction is the fact that it was Verdi's birthplace—is the name given to a small cluster of laborers' houses, a short distance from Busseto, at that time in the Duchy of Parma. Dame Fortune must have watched of this child of genius, for in 1814 Russian and Austrian troops passing through Le Roncole ruthlessly massacred women and children, and young Giuseppi was saved only by the presence of mind of his mother, who, taking him in her arms, climbed up a narrow ladder into the belfry of the church and hid herself and her baby in some lumber until the drunken troops left the hamlet. No wonder Sandra Belloni, in George Meredith's novel of the same name, in the most impassioned manner takes herself to task that she, an Italian, should be carried away by Beethoven's music when he "lived in Austria and ate Austrian bread." Later, while yet a young boy, Giuseppi fell into a deep canal, and was rescued by a peasant woman when chilled and exhausted by the icy water he was being carried under. Of his early reverses and successes we may not speak, although their record makes an intensely interesting and instructive story, for we are now more concerned with his work as the composer of the Manzoni Requiem.

Shortly after Rossini's death (November 13, 1868), Verdi suggested that Italian composers should unite in writing a worthy requiem as a tribute to the memory of the "Swan of Pesaro." This was to be performed only at the Cathedral of Bologna every hundredth year, on the centenary of Rossini's death. This was a curious proposition to submit to Italian composers, who lived for the applause of their countrymen only, and may have stifled their inspiration, for the resulting work was wanting in unity and lacking in spontaneity. The only bond of union was a fixed succession of

tonalities determined on in advance. Verdi took the final number, "Libera Me." The thirteen numbers of the Requiem were divided among composers as follows:

1. Requiem æternam (G minor), Buzzola, 1815-1871.
2. Dies iræ (C minor), Bazzini, 1818-1897.
3. Tuba mirum (E flat minor), Pedrotti, 1817-1893.
4. Quid sum miser (A flat minor), Gagnoni.
5. Recordare (F major), Ricci, 1809-1877.
6. Ingemisco (A minor), Mini.
7. Confutatis (D major), Bonchinon.
8. Lachrymosa (G major), Coccia, 1782-1873.
9. Domine Jesu (C major), Gaspari, 1807-1881.
10. Sanctus (D flat major), Platania, 1828-1863.
11. Agnus Dei (F major), Petrella, 1813-1877.
12. Lux æterna (A flat major), Mabellini, 1817-1897.
13. Libera me (C minor), Verdi 1813-1901.

It is unfortunate that this attempt suffered shipwreck, as, had it been successful, we might have some idea of the artistic significance of this group of composers, the majority of whom seem to have "embalmed themselves alive," for three of them cannot be found in any Biographical Dictionary, which speaks volumes for their artistic status. Many of them were very prolific opera composers, the most of them dabbled more or less in sacred forms, while two were known chiefly by work in other directions than creation, Gaetano Gaspari being the best musical historian Italy has produced, and Platania is known to fame as the author of a very dry treatise on Canon and Fugue. The extreme range of tonalities employed removes the probability of Verdi's having been the guiding spirit in the choice. It would almost appear that each composer chose his favorite key. At all events, the attempt was an absolute failure.

The power of Verdi's contribution to this musical crazy-quilt so impressed his friends that, upon the death of Alessandro Manzoni, he was persuaded by the late M. Mazzacuto, of Milan, to compose an entire requiem in memory of the great statesman.

Its production (Milan, May 22, 1874, Wagner's birthday) was the signal for a controversy which has not died away, and its admirers and detractors seem to have ranged themselves along national lines—as they do now. The Germans, with Händel and Bach in mind, see in it little but theatrical tawdriness and overwrought sentimentality. The English point of view wavers somewhat, for the memories of Händel and Mendelssohn are still conditioning factors with many. The French and Italians, especially the latter, find in its idioms a perfect expression of religious emotion. They see nothing out of the way in the employment of idioms already familiar and beloved of them through their use in opera. They care little for polyphonic writing, especially the fugue form, for, in the main, they are signally unsuccessful in this style. Yet Palestrina was one of the greatest masters of polyphony the world has known; and Guilmant, the Frenchman, was *sui generis* in this form. The memory of Händel is, moreover, somewhat robbed of its directive power when we reflect that no one could tell the difference between his oratorio arias and the most vapid examples of his

operatic style. Did he not use a gavotte in *Joshua* and contemplate adding a minuet to the *Messiah* overture? Verdi, like Palestrina, Bach, Händel, and Beethoven, used the "symbols in use in his day and generation"—as Elgar has done in his "Dream of Gerontius"—consequently his appeal is natural and justified, even though we prefer the Teutonic to the Latin concept of sacred music.

The Introduction (*A minor*) to the "Requiem e Kyrie" (Grant them rest) gives us a quiet and mournful theme, developed entirely by the strings. In this portion of the work the chorus is purely an accompaniment to the melody played by the violins, but at the words, "Te decet hymnus" (There shall be singing), it is supreme. After this division (*F major*, sung *a cappella*), the introductory theme reappears. At its conclusion the solo parts come into prominence (*A major*), and the rest of the number is a finely conceived and elaborately executed eight-voiced setting of the words, "Kyrie eleison."

The "Dies Iræ" (Day of Anger) is divided into nine parts, for solo, chorus and orchestra. The first of these divisions is a very dramatic setting of the text. It is in the key of G minor and introduces vocal and orchestral effects which are startling in their intensity. The second division, "Tuba Mirum" (Hark! the trumpet) (*A flat minor*) is preceded by a dramatic treatment of the orchestra, in which the trumpet calls in the orchestra are answered in the distance—until a magnificent climax is reached by the *ff* chords for the full brass, leading into a fine unison passage for male voices, accompanied by the full orchestra. In quick succession follows No. 3, solos for Bass and Mezzo Soprano. The words "Mors stupebit" (Death with wonder is enchained) (*D minor*) and "Liber scriptus properetur" (Now the record shall be cited) involve a change of treatment. An abridged version of the first division follows, to be succeeded in turn by a beautiful trio for Tenor, Mezzo and Bass (*G minor*). The next division, "Rex tremendæ majestatis" (King of Glory) (*C minor*), is written for solo and chorus. The solo parts to the text, "Salve me fons pietatis" (Save me with mercy flowing), introduce a melody entirely distinct from that of the chorus, while the ingenious contrasts of the two leading up to the final blending of both in the "Salve me" are intensely interesting and effective.

The sixth number, a duet for Soprano and Mezzo (*F major*), is thoroughly Italian in spirit, is beautifully written for the voices, and carries out most perfectly the spirit of the words, "Recordare," (Ah! remember). The Tenor and Bass Solos which now follow, the "Ingemisco," (Sadly groaning) (*E flat major*), and "Confutatis," (*E major*), in the opinion of many critics, contain the finest music in the whole work. Be this as it may, this portion is very interesting, and to the musician presents technical points of importance. The "Dies Iræ," as a whole, ends with the "Lacrymosa," (Ah! what weeping) (*B flat minor*), a tender setting of these words. A wonderful crescendo in the word *Amen* is to be noted.

The Solo Quartet (*A flat major*, "Domine Jesu Christe," (O Lord God, Lord Jesus Christ), is very beautiful, but presents no special points of interest.

The "Sanctus" (*F major*) is an exalted inspiration of genius. With its glorious double fugue, its triumphal antiphonal effects at the close leading into a soul-uplifting climax, it would, of itself, make the reputation of a lesser composer.

If the "Sanctus" is sublime in its grandeur, no less so in its pathos is the "Agnus Dei," "Lamb of God," (*C major*), written for solo voices (Soprano and Contralto)

and chorus. A simple melody with three different settings is the basis of this important number, and in originality and effectiveness it is not at all inferior to the inspired "Sanctus" which precedes it.

The "Lux æterna," (Light eternal) (*B flat*) calls for no extended notice. It is written for three solo voices in the style which we find in Verdi's later works.

The closing number, (7), "Libera Me," (*C minor*), begins with a recitative (Soprano), "Libera me Domine, de morte æterna," (Lord, deliver my soul from eternal death), interrupted by the chorus, which chants these words, and introducing a fugue of stupendous difficulty gives us a repetition of the beautiful introduction to the whole work, (*B flat minor*), and ends with the repetition of the recitative, while the chorus holds out a sustained chord (*C major*) *ppp*. In the repetition of the introduction to the chorus just alluded to, the solo voice (Soprano) takes the melody originally played by the violins, with a *cappella* chorus accompaniment. The ending of the work is very dramatic. Everything seems to be hushed while the awful significance of the words is impressed upon the mind with irresistible force.

The whole work reveals Verdi at the maturity of his genius—shows the mastery of vocal resources characteristic of Italian composers, with a control of the possibilities of the orchestra in which he stands alone among the composers of Italy. A careful study of the two fugues—in the "Sanctus" and "Libera me"—will clearly reveal that Verdi possesses distinguished power as a contrapuntist. The fact that his themes are so very melodious that this element is constantly in evidence has a tendency to draw away one's attention from the constructive skill revealed in these fugues. The work is genuinely Italian in spirit, but it shows on every page the imprint of genius, and genius knows no national boundaries.

I—REQUIEM E KYRIE

Requiem æternam dona eis, Domine;
et lux perpetua luceat eis;

Te decet hymnus, Deus, in Sion, et
tibi reddetur votum in Jerusalem.

Exaudi orationem meam, ad te omnis
caro veniet.

Kyrie eleison, Christe eleison.

Eternal rest give unto them, O Lord,
and let perpetual light shine on them.

Thou, O God, art praised in Zion, and
unto Thee shall the vow be performed
in Jerusalem.

Hear my prayer; unto Thee shall all
flesh come.

Lord have mercy! Christ have mercy!

II—DIES IRÆ

Dies iræ, dies illa,
Solvat sæclum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Juxta est venturus.
Cuncta stricte discussurus!

Tuba mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum.

Mors stupebit et natura,
Cum resurget creatura,
Jubilanti responsura.

Day of vengeance, lo! that morning,
On the earth in ashes dawning,
David with the Sibyl warning!
Ah! what terror is impending,
When the Judge is seen descending,
And each secret veil is rending!

To the Throne, the trumpet sounding,
Through the sepulchres resounding,
Summons all with voice astounding.

Death and Nature, 'maz'd, are quaking,
When the grave's deep slumber breaking,
Man to judgment is awaking.



Mishkin

Leura Sparkes

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet, apparebit,
Nil inultum remanebit.

Quid sum, miser! tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Rex tremendæ majestatis!
Qui salvandos salvas gratis,
Salva me, fons pietatis!

Recordare, Jesu pie,
Quod sum causa tuæ viæ;
Ne me perdas illa die.
Quærens me, sedisti lassus;
Redemisti crucem passus;
Tantus labor non sit cassus.
Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tanquam reus,
Culpa rubet vultus meus:
Supplici parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meæ non sunt dignæ,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextra.

Confutatis maledictis,
Flammis acribus abdictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrymosa dies illa!
Qua resurget ex favilla
Judicantus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem. Amen.

III—DOMINE JESU

Domine Jesu Christe, Rex gloriæ,
libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu: libera eas de ore leonis, ne absor-

Now the written book containing
Records to all time pertaining,
Opens for the world's arraignment,
See the Judge, his seat attaining,
Darkest mysteries explaining,
Nothing unavenged remaining!

What shall I then say unfriended,
By what advocate attended,
When the just are scarce defended?

King of Majesty tremendous,
By thy saving grace defend us;
Fount of piety, safely send us.

Jesus, think of thy wayfaring
For my sins the death-crown wearing;
Save me in that day despairing.
Worn and weary thou hast sought me,
By Thy cross and passion bought me,
Spare the hope Thy labors brought me,
Righteous Judge of retribution,
Give, O give me absolution,
Ere that day of dissolution.

As a guilty culprit groaning,
Flushed my face, my errors owning,
Spare, O God, Thy suppliant moaning.
Thou to Mary gav'st remission,
Heard'st the dying thief's petition,
Bad'st me hope in my contrition.
In my prayers no worth discerning,
Yet on me Thy favor turning,
Save me from Thy endless burning!
Give me, why Thy sheep confiding
Thou art from the goats dividing,
On Thy right a place abiding.

When the wicked are rejected,
And to bitter flames subjected,
Call me forth with thine elected.
Low in supplication bending,
Heart as though with ashes blending,
Care for me when all is ending.

When on that dread day of weeping,
Guilty man in ashes sleeping
Wakes to his adjudication,
Save him, God, from condemnation.
Lord Jesus, all-pitying,
Grant them rest. Amen.

Lord Jesus Christ, King of Glory, deliver the souls of all the faithful dead from the punishment of hell, and from the deep lake:

Deliver them from the lion's mouth;

beat eas tartarus, ne cadant in obscurum. Sed signifer sanctus Michael representet eas in lucem sanctam. Quam olim Abraham promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus, tu suscipe pro animabus illis, quarum hodie memoriam facimus; faceas, Domine, de morte transire ad vitam; faceas, Domine, faceas de morte.

IV—SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt cœli et terra gloriæ tuæ. Osanna in excelsis.

Benedictus, qui venit in nomine Domini. Osanna in excelsis.

V—ANGUS DEI

Angus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei qui tollis peccata mundi, dona eis requiem sempiternam.

VI—LUX ÆTERNA

Lux æterna luceat eis, Domine, cum Sanctis tuis in æternam, quia pius es.

Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

VII—LIBERA ME

Libera me, Domine, de morte æterna, in die illa tremenda, quando cœli movendi sunt et terra. Dum veneris judicare sæculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira, quando cœli movendi sunt et terra.

Dies iræ, dies illa, calamitatis et miseris, dies magna et amara valde.

Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

let not hell swallow them, let them not fall into darkness; but let Saint Michael, the standard bearer, bring them into the holy light which once thou didst promise to Abraham and his seed.

Offerings of prayer and praise we bring Thee, O Lord; receive them for those souls whom today we commemorate. Let them go from death to that life which once thou didst promise to Abraham and his seed.

Holy, holy, holy, Lord God of Hosts! Heaven and earth are full of Thy glory. Hosanna in the highest!

Blessed is He that cometh in the name of the Lord. Hosanna in the highest!

Lamb of God, that taketh away the sins of the world, grant them rest. Lamb of God, that taketh away the sins of the world, grant them rest everlasting.

Let perpetual light shine on them, O Lord, with thy saints forever, for thou art Gracious.

Eternal rest give unto them, O Lord, and let perpetual light shine upon them.

Deliver me, O Lord, from eternal death, in that dread day when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire.

I am full of terror and fear at the judgment that shall come and at the coming of thy wrath, when the heavens and the earth shall be moved.

Day of wrath, dread day of calamity and misery, dread day of bitter sorrow.

Eternal rest give unto them, O Lord, and let perpetual light shine on them.

THIRD CONCERT

Friday Afternoon, May 21

NATIONAL HYMN, "America," - - - - - CAREY

Children's Chorus, Organ, and Audience

After a short interim, the Children's Chorus is again included in our Festival program, and, as is eminently befitting the occasion, their fresh, young voices will first be heard as they join with the audience in singing a hymn of loyalty. We must remember that the future of our country will soon depend on these budding citizens, a thought that lends meaning to their song.

The text:—

My country! 'tis of thee,
Sweet land of liberty,
Of thee I sing:
Land where our fathers died!
Land of the Pilgrims' pride!
From every mountain side
Let freedom ring!

My native country, thee,
Land of the noble, free,
Thy name I love;
I love thy rocks and rills,
Thy woods and templed hills:
My heart with rapture thrills
Like that above.

Let music swell the breeze,
And ring from all the trees
Sweet freedom's song:
Let mortal tongues awake;
Let all that breathe partake;
Let rocks their silence break,
The sound prolong.

Our fathers' God! to thee,
 Author of liberty,
 To thee we sing:
 Long may our land be bright
 With freedom's holy light;
 Protect us by thy might,
 Great God, our King!

S. F. SMITH.

FOLK-SONGS: (a) "Dear Harp of My Country," - - - - - WELSH
 (b) "Caller Herrin," - - - - - SCOTCH

Children's Chorus

Following our own patriotic hymn, two folk-songs will be sung. Wagner once said, "The heart of the Folk is always true," and folk-songs are the musical expressions of that heart, revelations of communal feeling, so imbued with sincerity that succeeding generations find in them solace and inspiration.

(a) "DEAR HARP OF MY COUNTRY," - - - - - WELSH FOLK TUNE

Dear Harp of My Country, in darkness I found thee,
 The cold chain of silence had hung o'er thee long,
 When proudly, my own Island Harp, I unbound thee,
 And gave all thy chords to light, freedom and song!
 The warm lay of love and the light note of gladness
 Have 'wakened thy fondest, thy liveliest thrill;
 But so oft hast thou echoed the deep sigh of sadness,
 That e'en in thy mirth it will steal from thee still.

Dear Harp of My Country, farewell to thy numbers,
 This sweet wreath of song is the last we shall twine;
 Go sleep with the sunshine of fame on thy slumbers,
 Till touched by some hand less unworthy than mine.
 If the pulse of the patriot, soldier or lover
 Have throbb'd at our lay, 'tis thy glory alone;
 It was but as the wind passing heedlessly over,
 And all the wild sweetness I waked was thy own.

THOMAS MOORE.

(b) "CALLER HERRIN," - - - - - SCOTTISH AIR

Wha'll buy caller' herrin'?
 They're bonnie fish and halesome farin';
 Buy my caller herrin', -
 New drawn from the Forth



Mishkin

Caroleia Lazzari

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When ye were sleepin' on your pillows,
Dreame'd ye aught o' our pair^a fellows,
Darkling as they face the billows,
A' to fill our woven willows?
Buy my caller herrin', etc.

Wha'll buy my caller herrin'
They're no brought here without darin';
Buy my caller herrin'?
Ye little ken their worth.
Wha'll buy my caller herrin'?
O ye may ca' them vulgar farin';
Wives and mithers, maist despairin',
Ca' them lives o' men.
Caller herrin'!

Wha'll buy caller herrin'? etc.
And when the creel o' herrin' passes,
Ladies, clad in silk and laces,
Gather in their braw pelisses,
Toss their heads and screw their faces.
Buy my caller herrin', etc.

Wha'll buy my caller herrin'? etc.
Noo,^b neebor^c wives, come tent' my telling',
When the bonnie fish ye're selling',
At a wind be aye your dealin',
Truth will stand when a' things failin'.
Buy my caller herrin', etc.

LADY MAIRNE.

Glossary: ^afresh; ^bfare, food; ^cpoor; ^dbasket; ^enow; ^fneighbor; ^gheed.

ORGAN SOLOS: (a) "Marche Triomphale," - - - - - HAGG
(b) "Song of India," - - - - - RIMSKY-KORSAKOW
(c) "Serenade," - - - - - RACHMANINOFF

Entered.

MR. EDWIN ARTHUR KRAFT

The composers represented in this group of selections for the organ all belong to the "Outer Circle," a designation frequently given to the countries included. Regarding them, we append the following:

GUSTAF HAGG was born at Wisby (Sweden), November 28, 1867; still living. He

is organist of the Klara (Stockholm) Church, and has been connected with the Stockholm Conservatory since 1908. He has composed pieces for organ and for piano, piano trio in G minor, string quartet, string sextet, and other chamber-music, also orchestral work.

Possibly no composition in the smaller forms by RIMSKY-KORSAKOW has won more universal commendation than the "Song of India," in which we meet with many Oriental musical idioms. For particulars concerning his career consult the notes for the first concert.

SERGEI VASSILIEVITSCH RACHMANINOFF, who was born at Novgorod, Russia, on April 1, 1875, is the best known of the virile group of Neo-Russian composers. In all of his compositions he exhibits daring, tempered by sanity and of his originality of conception and power of expression there is no longer any doubt.

(a) "BARCAROLLE," - - - - - KJERULF

(b) "PRAYER," from "Der Freischütz," - - - - - VON WEBER
Children's Chorus

(a) "BARCAROLLE," - - - - - KJERULF

Norway is represented on our program by one of the many "Norske Folkeviser" (Norse Folk-songs) through which the composer, HALFDAN KJERULF, born September 17, 1842; died August 11, 1863, so endeared himself to his people that a monument was erected to him in Christiania in 1874.

Misty stars are gleaming,
Silver moonlight beaming;
Boats are slowly drifting
Over waters dreaming.
Wavelets dance and ripples glance,
Earth is in a golden trance;
Haste, I pray, and yield to evening's mystic sway.

Gentle winds are sighing,
Perfumes sweet are vying;
All in joyous beauty
Magic hours are flying.
On the tide we gently glide,
Moonlight soft our only guide;
Mandolins are softly tinkling,
Measure now the pleasure.

Translation from the Norwegian, by NELLIE POORMAN.

(b) "PRAYER," from "Der Freischütz," - - - - - VON WEBER

CARL MARIA (FRIEDRICH-ERNST) VON WEBER was born at Eutin, December 18, 1768; died at London, June 5, 1826. He was the first romantic composer of distinction, wrote

in most of the serious instrumental forms, and was the creator of seven operas, of which "Der Freischütz," from the point of view of the public, was the most important. It was first produced at Berlin, June 18, 1821, and on that occasion the number on our program, taken from Agatha's aria in Act II, evoked tumultuous applause.

Softly sighs the voice of evening,
Stealing through yon willow grove;
While the stars, like guardian spirits,
Set their watch, (their nightly darkly brooding) their watch above.

Through the dark blue vault of ether
Silence reigns with soothing power;
But a storm o'er yonder mountain
Darkly seems, seems to lower.

FRIEDRICH KIND.

ORGAN SOLOS: (a) Caprice ("The Brook"), - - - - - DETHIER
(b) Scherzo, - - - - - HOLLINS
(c) Rhapsody, - - - - - COLE

MR. KRAFT

GASTON MARIE DETHIER, pianist, organist and composer, was born at Liège, April 19, 1875; still living. At the age of 14 he gave the inaugural recital on the first tubular pneumatic organ built, at Malines, Belgium. He came to the United States in 1894 as organist of St. Francis Xavier's Church (on Guilman's recommendation, for whom he played while visiting Paris). He is now active as concert organist, pianist and teacher in New York.

ALFRED HOLLINS, who was born in Hull, England, September 11, 1868, is a man who has triumphed over physical limitations. He was born blind, but in spite of this handicap has developed into a concert organist of rare qualities and a composer of power. Beginning his musical studies at an early age, in London, they were continued later in Berlin. At an age when the majority of aspirants for musical fame are struggling with finger exercises he played Beethoven's "Emperor" Pianoforte Concerto in the Crystal Palace Concerts under Manns. As he approached maturity he restricted himself to the organ, and today is considered one of the best composers for the instrument of which he is an undisputed master.

ROSSITER GLEASON COLE (born at Clyde, Michigan, February 5, 1866) may be looked upon as an Ann Arborite, and his many friends rejoice in his successful career as a composer, writer and teacher. He was graduated from the University of Michigan in 1888, receiving the degree of M. A. (honorary) in 1918. He received most of his musical training under Calvin B. Cady, at that time occupying the chair of music. He studied several years in Berlin, winning through competitive examination a scholarship in the Royal High School for Music, under Max Bruch. It will be a great joy to listen to a composition from his pen.

- SONGS WITH PIANO: (a) "Come, Beloved," from "Atalanta," - - - - - HANDEL
 (b) "Pleading," - - - - - ELGAR
 (c) "Call Me No More," - - - - - CADMAN

MR. JAMES HAMILTON

The first number of this interesting group, taken from a long-forgotten opera of Handel, displays the breadth of melodic utterance so frequently found in the master's lyrics, as distinguished from the style he displays in his oratorio solos. It might well serve as a companion piece to his more widely known *Largo*, which, by the way, was also a tenor solo (from his opera, "Xerxes").

In the song by Elgar, he, like Handel, displays his lyric gifts. He has been represented in our programs by works of great magnitude, and it will be a pleasure to become acquainted with this manifestation of another side of his genius.

Charles Wakefield Cadman's songs have made for him a large place in the hearts of music-lovers, and the particular song on our program presents his art at its best.

- (a) "COME, BELOVED," - - - - - HANDEL

George Frederick Handel was born at Halle, February 23, 1685;
 died at London, April 13, 1759.

Come, my beloved!
 Through the sylvan gloom
 I wander day and night;
 Oft I call thee;
 Come, my joy and my delight!
 Gentle zephyrs, fan her,
 Banish love's alarms,
 Tell her how I languish here,
 Guide me safely to her arms.

- (b) "PLEADING," - - - - - ELGAR

Edward Elgar was born at Broadheath, June 2, 1857; still living.

Will you come homeward from the hills of Dreamland,
 Home in the dusk, and speak to me again?
 Tell me the stories that I am forgetting,
 Quicken my hope, and recompense my pain?
 Will you come homeward from the hills of Dreamland?
 I have grown weary, though I wait you yet;
 Watching the fallen leaf, the faith grown ~~fainter~~ fainter
 The memory smoulder'd to a dull regret.



Nicholson Brothers

William Wheeler

Shall the remembrance die in dim forgetting—
All the fond light that glorified my way?
Will you come homeward from the hills of Dreamland,
Home in the dusk, and turn my night to day?

ARTHUR L. SALMON.

(c) "CALL ME NO MORE" - - - - - CADMAN

Charles Wakefield Cadman was born at Johnstown, Pennsylvania,
December 24, 1881; still living.

Seek me no more on the low sand reaching
Barren and wide where the red moon burns;
Let me go forth as a gull, far inland,
Steers him seaward and never returns.
Seek me no more in grief beseeching,
Seek me no more.
Call me no more through the desert places,
(Once with our love was the desert fair)
Love, lest I come who should hasten onward,
Give no sorrow a voice on the air.
Ah! Call me no more.

NELLE RICHMOND EBERHART.

1. Encore "I's quine home."
2. Encore (to the children) "little ban-jo."

- (a) "THE SHEPHERD ON THE HILLS," - - - - - MADSEN
(b) "AT THE WINDOW," - - - - - VAN DER STUCKEN
(c) "WHO IS SYLVIA?" - - - - - SCHUBERT
(d) "ARIEL'S SONG," - - - - - ARNE

Children's Chorus

Madsen's name does not appear in any available biographical sources, consequently the events in his career must be left to the imagination.

Frank (Valentine) van der Stucken was born of Belgian parents at Fredericksburg, Texas, but his musical training was secured in Antwerp under Peter Benoit. He is a composer of distinction, and a fine leader, as is shown by the fact that he was conductor of the Cincinnati May Festival for several seasons. He is now living in Europe. The date of his birth is October 15, 1858.

Franz (Peter) Schubert was born at Lichtenthal, January 31, 1797; died at Vienna, November 19, 1828. When one contemplates the sad life of the composer of the "Miller's Journey" song cycle and the perennial B minor (unfinished) Symphony, it is a comforting thought to feel that he must have found solace in the creation of the lovely melodies that seemed to flow from his pen as from an inexhaustible fountain. Among these melodies the selection on our program is one of the most appealing.

Thomas Augustine Arne, who was born at London, March 12, 1710, in which city he died March 5, 1778, was one of the foremost English composers of his day. To the modern world his operas and oratorios are mere biographical data, but many of his songs, like the one we shall hear this afternoon, still find a large circle of admirers, for they are filled with healthy sentiment, and their naturalness and simplicity contribute to their appreciation.

(a) "THE SHEPHERD ON THE HILLS," - - - - - MADSEN

Shepherds on the hills
Are waiting for the day,
The happy, happy day to come,
When they may bring their lambkins home,
No more to stray upon the windy heights.

Already birds begin to make
Their southern flights;
The flocks and herds
Look down with eager, longing eyes
Where now the winter home alluring lies.
Grass is growing here,
Upon the mountain side;
The forest trees in sunset rays
With fires of golden glory blaze,
And fallen, wither'd leaves
Are scattered everywhere.

The autumn nights are growing cold;
A tang of frost is in the air;
Within the fold, the shelt'ring fold,
The mountain men collect the sheep,
And thro' the dreamy night hours lightly sleep.

Translated from the Norwegian by NATHAN HASKELL DOLE.

(b) "AT THE WINDOW," - - - - - VAN DER STUCKEN

I heard the woodpecker tapping,
The blue-bird tenderly sing;
I turned and look'd out my window,
And lo! it was spring!
A breath from tropical borders,
Just a ripple flow'd into my room,
And washed my face clean of its sadness,
Blew my heart into bloom.

MAURICE THOMPSON.

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(c) "WHO IS SYLVIA?" - - - - - SCHUBERT

Who is Sylvia? What is she,
That all her swains commend her?
Holy, fair, and wise is she,
The heav'ns such grace did lend her,
That admired she might be.

Is she kind as she is fair?
For beauty lives with kindness;
Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.

Then to Sylvia let us sing,
That Sylvia is excelling;
She excels each mortal thing,
Upon the chill earth dwelling;
Let us garlands to her bring.

SHAKESPEARE, from "Two Gentlemen of Verona."

(d) "ARIEL'S SONG," - - - - - ARNE

Where the bee sucks, there suck I,
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back do I fly.

After summer merrily shall I live now,
Under the blossom that hangs on the bough
merrily Merrily shall I live now,
Under the blossom that hangs on the bough.

SHAKESPEARE, from "The Tempest."

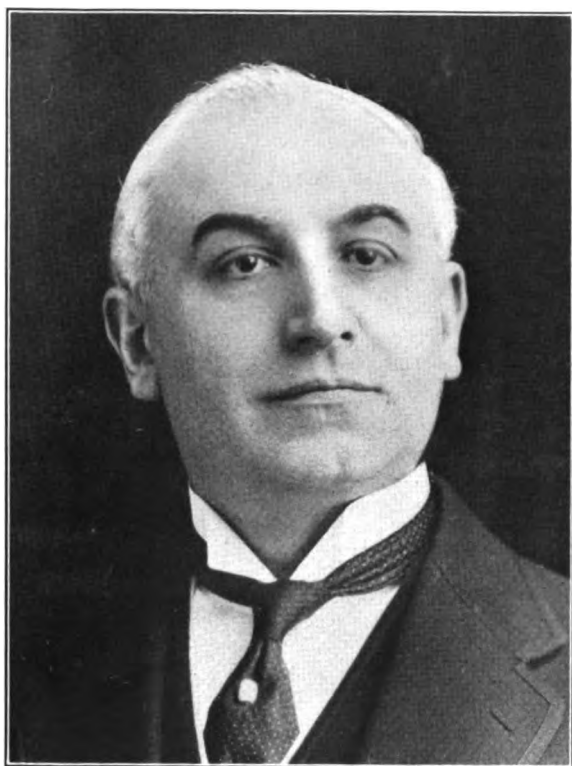
ORGAN SOLOS: (a) Allegro moderato, from Second Sonata, in C minor,
Op. 44, - - - - - RENNER

(b) Toccata de Concert, - - - - - LEMARE

MR. KRAFT

Josef Renner, born at Ratisbon, February 17, 1868, is an important member of the "Ratisbon group," whose efforts have been directed to the reestablishment of the early Roman Catholic Music, and to an understanding of its structure and proper use. He received the honorary title of "Royal Professor" in 1912. His compositions cover a wide range, but in the more restricted fields of church music and works for the organ he is at his best.

Edwin H. Lemare was born at Ventnor, Isle of Wight, September 9, 1865. He studied at the Royal Academy of Music, London, among other distinctions winning the Goss Scholarship. His reputation as a church and concert organist as well as a scholarly and inspired composer, was soon established, and his entire career since then has been one of marked success. In 1902 he was called to Pittsburgh as organist and director of music at Carnegie Hall. He was official organist at the recent San Francisco Exposition, where his recitals aroused great enthusiasm.



Apeda

Leon J. Pottner

FOURTH CONCERT

Friday Evening, May 21

OVERTURE, "Euryanthe," - - - - - VON WEBER

"Euryanthe" was first performed at the Kaernthnerthor Theater, Vienna, October 25, 1823. It is revived occasionally, and in spite of its dramatic weaknesses, its unique charm cannot be resisted by any lover of music. We have become so accustomed to music of more strenuous qualities that von Weber's gentler art is not always given its real value. In considering the dramatic inconsistencies, the flagrancy of which criticism has possibly unduly magnified, it must not be forgotten that the introduction of the "wondrous" element, as Wagner calls it, into the ordinary, or extraordinary, events of real life, has frequently resulted in situations that defy justification. Indeed, were one to fearlessly expose, and insistently dwell upon, the dramatic lapses in many of the great operas, from the early days of the Venetian school up to the latest works of the present century—let us choose Strauss' "Salome,"—he would be called heretical. The criticism of "Euryanthe," as a whole, however well deserved it may be, cannot affect the overture, which is certainly one of the finest examples of a form that relied for its effect upon musical beauty rather than upon dramatic suggestion, or fitness. It is characterized by noble melody, buoyant rhythm, and displays variety without confusion, unity without monotony, and beautiful orchestration with no straining after unusual effects.

RECITATIVE AND ARIA, "Awake, Saturnia," from "Semele," - - - HANDEL

George Frederick Handel was born at Halle, Saxony, February 23, 1685;
died at London, April 14, 1759.

MADAME MARGARET MATZENAUER

"Semele" was composed between June 3 and July 4, 1748, and was first produced on February 10, 1749. Handel's biographers include it among the best of his oratorios (one does not mention it), but in reality it is a secular work cast in a form which by tradition and association is considered sacred. In form, and largely in content, it follows the structural lines of the opera of Handel's day. The leading characters are drawn from mythology and ancient history; the choruses of "Nymphs and Swans," "Loves and Zephyrs," "Priests and Augurs," are familiar to all students of early opera plots, while in the music we find a mixture of homophony and polyphony, the former being stressed, possibly as a concession to the public.

Possibly no relatively unfamiliar work of Handel's contains more arias that have become incorporated in the repertoire of concert singers than "Semele." "O sleep, why dost thou leave me" and "Where'er you walk" (the latter, while appropriated by baritones, being a tenor aria) may be cited in support of this statement. Whether any fruits of Handel's frequent poaching expeditions on other composers' preserves are included in this work is doubtful, but the list of trophies thus secured needs no additions to make it rather appalling.

The aria on our program is sung by Juno, and occurs in Act II, Scene I. The text is as follows:

RECITATIVE.—Awake, Saturnia, from thy lethargy!
 Seize, destroy the cursed Semele!
 Scale proud Cithaeron's top,
 Snatch her, tear her in thy fury,
 And down to the flood of Acheron let her fall;
 Rolling down the depths of night!
 Nevermore behold the light!
 If I th' imperial sceptre sway,
 I swear by hell (tremble, thou universe, to hear!)
 Not one of curst Agenor's race to spare!

ARIA.—Hence, hence, Iris, hence away,
 Far from the realms of day,
 O'er Scythian hills to the Mæotian lake,
 A speedy flight we'll take!
 There Somnus I'll compel
 His downy bed to leave, and silent cell;
 With noise and light I will his peace molest,
 Nor shall he sink again to pleasing rest
 Till to my vow'd revenge he grants supplies,
 And seals with sleep the wakeful dragon's eyes.

WILLIAM CONGREVE (1670-1729).

SYMPHONY, No. 1, B flat, Op. 38. - - - - - SCHUMANN

Andante un poco Maestoso—Allegro molto vivace; Larghetto; Scherzo;
 Allegro animato e grazioso.

Robert (Alexander) Schumann was born at Zwickau, June 8, 1810;
 died at Endenich, near Bonn, July 29, 1856.

No composer of the nineteenth century possesses a greater fascination for the student than Robert Schumann. In his life there was so much of strife against untoward circumstances, and in his art such a reflex of the romanticism characteristic of

the early years of the century, and, withal, such virility, that one finds more inspiring points of contact with the man than with his more favored contemporary, Mendelssohn. Although he admitted few to his confidence, and repelled rather than attracted his colleagues, he possessed more insight into human nature than any man of his age. He was singularly alive to the importance of the newer art that was developing in his day. While full of sympathy for the work of those of his contemporaries who turned a deaf ear to the new note, he welcomed the newer outlook and was extravagant in his praises of both Chopin and Brahms. Singularly enough, he was not attracted to Richard Wagner, and spoke somewhat disparagingly of his work. He lacked routine in the use of the orchestra, and was sadly hampered by deficiencies in his musical training. As a critic, he represented a type practically unknown since his death. His critical writings are at once a revelation of the man's mental processes, absolutely essential to an understanding of his works, and the most admirable and adequate guide to the correct appreciation of music found in its literature.

Early in his artistic career there were premonitions of the malady that brought his life to an end in a madhouse, but in the period just after his happy marriage with Clara Wieck, who afterwards became the greatest interpreter of his pianoforte works, his compositions sparkle with life and vigor. To this period belong the A minor concerto and the B flat symphony, which Schumann contemplated calling the "Spring" symphony, for, as he wrote to Taubert, it was written "while the first breath of spring was in the air."

In a consideration of this lovely symphony one cannot refrain from certain references to the meaning of the themes as stated by the composer. Many there are who deplore any attempt at reading specific meaning into that which they would prefer to approach unfettered. However much may be found to sustain such a view, and the reasons are often cogent, it is by no means absolutely certain that the intrinsic beauty of a theme is lessened by the evident and often specific meaning given through the composer's express explanation. This applies with special force to the opening phrase of the symphony—B flat, *Andante un poco Maestoso*, Common time—given out by trumpets and horns, and repeated and developed by the full orchestra. This, according to the composer's "program," is a summons from on high to which the "gentle zephyrs blowing softly to and fro respond." "Everywhere the dormant forces of Nature awake and make their way to the light." Then, in the Allegro, "The Spring comes laughing in, in the full beauty of youth." This is the significance of the introductory section, and the succeeding *Allegro molto vivace*—B flat, 2-4 time.



This theme, instinct with life, and full of buoyancy, elasticity, and fervor, is developed with unusual consistency, exploiting insistently the *verve* of its characteristic

figure. The second subject is of contrasting character and employs the "woodwinds" in a masterly manner.



Following out the formal idea, now comes the "development," which is scholarly in the extreme, and full of spirit and vigor. After the "recapitulation," the movement closes with an effective coda.

The second movement—E flat major, *Larghetto*, 3-8 time—consists of varied treatments of the following theme:



This movement, so full of romantic suggestion, yet tempered by a reserve well-nigh classic, is one of Schumann's most genial conceptions, and fully justifies the assertion that of all the post-Beethoven symphonists he stands preëminent.

Foreshadowed in the closing measures of the *Larghetto*, the *Scherzo* now follows. The principal theme—G minor, *Molto vivace*, 3-4 time,—



with its Schumannesque syncopations, finds an admirable foil in the Trios I and II. In the first,



Apeda

Edwin Arthur Kraft

TRIO I. *Molto più vivace.*

pulsating chords alternately between the "strings" and "woodwind" call to mind the lovely responsive figures in the first movement of Beethoven's Fifth Symphony. In the second,



we have, well—simply Schumann! After the Trios come the Scherzo proper and a coda.

The word "coda" is used so frequently in analyses that it may not be amiss to explain it. The coda, as used by Haydn and his immediate predecessors, might be compared to the peroration of the orator who, after having exhibited his power of logical statement and argument, sees fit to indulge in platitudes and lose himself in phrases. Beginning with Beethoven, there arose a new conception of the coda, and it became a necessary part of the formal organism, as may be seen by referring to the codas to the variations in the Sonata, Op. 26, and the Op. 14, No. 2.

Were one to follow the language of the professional analyst, the Finale—B flat, *Allegro animato e grazioso*, Alla-Breve,—would be called "a brilliant and busy movement"—but it is something more than that. The principal theme



is characterized by the same sturdy strength, directness of statement, and vigor of rhythm displayed in the opening section of the symphony. It is more than "brilliant"—as the term is generally employed—and "busy" is too commonplace a word to express its sparkling life. Animated it certainly is, and the expression mark *grasioso* is not out of place when applied to the many charming episodic passages occurring throughout this movement. It is immediately suggested upon the entrance of the second theme, quite Mendelssohnian in character, with the enormous difference between Mendelssohn and Schumann ever in view.



It is said that Schumann wrote this symphony with a steel pen found on Schubert's grave, in Vienna. This fact seems to poetically typify the relation existing between Franz Schubert, the early romanticist, and Robert Schumann, the founder of the neo-romantic school. It is interesting to note that these masters—especially when writing in the symphonic forms—appeared to wear, what some illy-balanced, hyper-sentimental chatterers call "the galling chains of Form," with no apparent discomfort. When they chose, they threw off "the galling chains" and used forms adapted to their needs of expression. When genius ceases to do this, there will be no more art.

LETTER ARIA, "Tho' I Should Die For It," from "Eugen Onegin," TSCHAIKOWSKY
MADAME MATZENAUER

Peter Iljitsch Tschaikowsky was born at Wotkinsk, Russia, May 7, 1840;
died at Petrograd, November 6, 1893.

No one can deny that Tschaikowsky is well-nigh universally considered the greatest of Russian composers. His art was so versatile, he touched so many of its various phases, that to speak of him at all means to speak of him at length. This has been done so frequently in the past that we will forego all discussion of his career, and only touch upon the characteristics which are germane to the particular work on our program. Of the phrase, "the national note," so frequently used when speaking of Tschaikowsky's music, it must be said that, in the case of the opera from which the aria on our program is drawn, the contention that modern conditions have somewhat obscured the national note has been invoked. If by this is meant that only the use of strictly indigenous themes, harmonies, or treatments can justify the appellation "national," this contention may be true. But the national temperament may display itself in extra-national forms, and modify or intensify expression without the constant, or even frequent, use of strictly national musical idioms. There is little that is distinctively Russian in "Eugen Onegin," either in musical themes or suggestion, but the score seethes at times with the unbridled emotional intensity of the Slav. All

that Tschaikowsky poured into his symphonies he gave to this opera, which is "ultra-modern" from one point of view, and opposed to all for which this term stands from another. It is neither sufficiently vague nor esoteric in subject to satisfy the admirers of the hyper-sensitive Debussy, nor is it so saturated with realism, sensuality, or matricidal blood as to ensure the composer a place beside that modern disciple of Malthus, Richard Strauss, on his isolated summit. On the other hand, in its setting Tschaikowsky was not hampered by the necessity of "accomplishing the artistically necessary within the artistically impossible," which, paradoxical as it may seem to the ordinary intelligence, must mean something, as its author was Richard Wagner. Therefore, he approached the subject free from all predisposition or pre-judgment. In May, 1877, Tschaikowsky wrote his brother: "I know the opera ('Eugen Onegin') does not give great scope for musical treatment, but a wealth of poetry and a deeply interesting tale more than atone for all its faults." Replying to a critic, he says, "Let it lack scenic effect, let it be wanting in action,—I am in love with Tatjana, I am under the spell of Pushkin's verse, and I am drawn to compose the music as it were by an irresistible attraction." Rose Newmarch says of the opera, "It defies criticism as do some charming but illusive personalities; it answers to no particular standard; it fulfills no lofty intention; Tatjana is a Russian Pamela; Onegin a Muscovite Childe Harold; Lenske is Byronic, and the whole story is as obsolete as last year's fashion-plate." But it still remains the most popular opera in Russia.

The English translation of the text (sung in Russian) is given herewith:

TATJANA (*with elevated force and passion*).—Tho' I should die for it, I've sworn now,

I first shall live each heart-felt longing,
Dumb hopes that many a year I've borne now,

Which yet unstilled, to life are thronging.

I quaff the poison draft of passion!
Now let desire his shackles fashion,
I see him here,—in ev'ry place
I hear his voice and see his face!
I hear the tempter's voice and see his face.

(*Goes to the writing table; writes, then pauses.*)

No, 'twill not do! Quick, something different.

How strange it is! It frightens me!
How am I to begin it!

(*Writes. Pauses, and reads what she has written.*)

I write to you without reflection!
Is that not all I need to say?
What led you here to this our lonely home?

Or what inducement seem'd to offer?
Unknown by me, had not come,
The hopes, the fears, for which I suffer!
My unexperienc'd emotion

And to thy words how did I lend me!
And once!—No, no, it was no dream,
I saw thee come, thou stood'st before me,
My heart stopped beating; then 'twas blazing, and then with rapture cried:

'Tis he! 'Tis he!

'Twas thou, in slumber, o'er me bending;
'Twas thou I met my way a-wending,
Whom I, the poor and sick attending,
Have always seen.

Thy voice it was forever ringing,
That in my heart was ever singing,
Thy face that lulled to sleep at night.
And many pretty names you'd make me,
And then to new-born life awake me,
And bring me hope so pure and bright.

(*Pauses as if to reflect.*)

Art thou an angel watching by me?
Art thou a tempter sent to try me?
Give answer, drive these doubts away!
The face I dreamt, was that delusion?
Art thou a freak of fancy? Say!

Was all my joy a mere illusion?
No, come what may to stand or fall,
My dream-face be my revelation!
Thou art my passion, thou my all!
In thee alone, in thee alone lies my salvation!

But think, ah! think, I've none but thee!
With none to understand or cherish,



Mishkin

Margaret Madrenauer

The chase goes over grain-fields, moors and prairies. 'Hold on, Count, I pray thee; listen to the pious chants!' 'No!' and the rider rushes on like a whirlwind. Suddenly the Count is alone. His horse cannot move, nor his horn any longer give forth a sound. A grim, pitiless voice curses him: 'Desecrator,' it says, 'be thou forever pursued by the Evil One.'

"The flames blaze up on all sides. The Count, mad with terror and pursued by a pack of demons, flees ever faster and faster—across abysses by day and through the sky by night."

SCENE AND ARIA, "Oh, Faithless One," Op. 46, - - - - BEETHOVEN

MADAME MATZENAUER

Ludwig van Beethoven was born at Bonn, November 16, 1770;
died March 26, 1827, at Vienna.

This selection is somewhat similar in content to the greater aria from "Fidelio"—"O Monstrous Fiend," and can not be adequately rendered save by a singer of superlative vocal gifts and of rare power of interpretation. Of interest as bearing on the succession of opus numbers, which, as in the case of Schumann's "D minor Symphony," does not always follow chronological order, is the fact that this aria has been known as Op. 63, 65, and 46, the correctness of the last being attested by Beethoven's signature on the title page. The original title, "Une grande Scene mise en musique par L. van Beethoven à Prague 1796," gives us the date of its composition. The text (sung in Italian), in an English translation, runs as follows:

RECITATIVE.—Oh, faithless one! Oh, traitor! Cruelly thus think'st thou to leave me? These, then, are the words thou would'st give at parting? Who e'er was tortured by such fell barbarity? Leave me, traitor! From me thou canst fly, but canst not fly from the gods' avenging!

Justice in Heaven is found; hatred is wrong. Soon will the gods agree together to smite thee. Where'er thou goest, my shade will follow thee, and gaze upon thy torture. E'en now, in fancy, I behold them. Yes, now I see the lightnings; they dart on thee already. But no! Not yet! Pause, ye avengers! Spare that heart, I implore, and smite mine alone! Though he's the same no longer, my love I cherish. For him, him only, liv'd I; for him I'll perish.

ARIA.—Leave me not, no, I implore thee,
In my solitude to sigh!
Well thou know'st that I adore thee,
That without thee I shall die.

I may die, yes, naught will move thee;
Thou of marble must be made!
Why is one who thus can love thee
Thus ungratefully repaid?

Surely I deserve some pity,—
Basely, cruelly betrayed!

1. *Encore* — — —
2. *Encore*

TONE POEM, "Finlandia," Op. 26, No. 7, - - - - - SIBELIUS

Jean Sibelius was born at Tavesthus, Finland, December 8, 1865.

The wealth of folk-song Finland has produced, and the love of the peasants for these native melodies, have long predicated the advent of one who should draw on her epics, and the rich treasury just mentioned for material to be set in the serious forms. One could not say in more enduring form, for true folk-music always lives, and nothing can dampen the enthusiasm of the folk for the songs in which all the varied aspects of their life, both individual and communal, are mirrored and their lessons enforced. In days now happily gone forever, let us hope, the Russians found that no punishment could restrain the ardor with which Finnish soldiers sung their home-songs when on the march.

It would seem that in the person of Jean Sibelius they have at last found the medium through which their musical concepts would come to such fullness of expression that the note from what used to be called the "Outer Circle" would sound convincingly. How thoroughly he is fitted for this task is shown by the following statement recently made by him: "There is a mistaken impression in the press abroad that my themes are often folk-melodies. So far I have never used a theme that is not of my own invention. Thus, the thematic material of 'Finlandia' and 'En Saga' is entirely my own." This means that he is so permeated by the racial spirit that his voice is that of the folk. Realizing this, it is no wonder that the return of an exile to his native land, after a prolonged sojourn in foreign parts, finds such adequate expression in the work we shall hear this evening. "Finlandia" is scored for the full and sonorous orchestra of our day. In form it is somewhat free, but there is no departure from the logical developments, sanely ordered contrasts, and appropriate color schemes, the absence of which is indicative of a nihilistic concept of freedom.

FIFTH CONCERT

Saturday Afternoon, May 22

OVERTURE to "Russlan and Ludmilla," - - - - - GLINKA

Michall Ivanovitch Glinka was born June, 1804, at Novapaski, Russia;
died at Berlin, February 15, 1857.

Tschaikowsky declared that Glinka was Russia's greatest musical genius, adding, "But he never fully developed his powers, on account of his great wealth, which fostered his natural indolence." The opera, "Russlan and Ludmilla" (1842), the overture to which introduces the program of the afternoon, was written as a result of the enthusiasm with which "The Life for the Tsar" (1836) was received. The plot is based on one of those weird and complicated stories, or legends, characteristic of pagan Russia. It may be condensed as follows: The heroine, Ludmilla, the daughter of Prince Svietozar, of Kiew, like all opera heroines, was exceedingly beautiful. Therefore, she had many suitors for her hand, of which three, who were not deterred by her father's fabulous wealth, figure in the plot. Of these, Russlan was the favored one, consequently he was the one against whom the wicked magician Chernomor (also an aspirant) directed his diabolical arts. By the assistance of Finn, a benevolent wizard, who gave him a magic sword, which he found to be an "ever present help in time of trouble," he finally triumphed, and ultimately figured as one of the "high contracting parties" in the final scene, the marriage of Russlan and Ludmilla.

The overture concerns itself mainly with the material used in the *dénouement* referred to. Debussyites will notice a descending whole-toned scale, the motive of Chernomor. A melody sung by Russlan also figures in the scheme. The principal theme is in D major—*Presto*, 2-2 time—the second in F major, and the work employs the usual sonata form throughout.

SYMPHONY, No. 4, Op. 36, in F minor, - - - - - TSCHAIKOWSKY

Andante moderato con anima; Andantino in modo di Canzona; Scherzo—
Pizzicato ostinato; Finale—Allegro con fuoco.

After listening to the comparatively simple overture by Glinka, representing early phases of Russia's creative developments, the symphony on our program may be accepted as a revelation of all that was accomplished in the decades intervening between the two works.

The F minor symphony is referred to in a letter to Nadesha von Meck, dated March 1, 1878, as "our symphony." In this letter we find not only the composer's statement of the feelings expressed therein, but an exhaustive declaration of his attitude towards "program music," as well as a lengthy discussion of the creative processes through which the composer reveals his inner soul.

The symphony is full to the brim with the intensity so potent an element in his style, and yet it contains much that is of a decided lyric quality. The following condensed analysis gives the essential motives and the structural processes involved in the work.

A dignified introductory section—F minor, *Andante sostenuto*, 3-4 time—ending *pianissimo*, leads into the first movement proper—*Moderato con anima*, 9-8 time (in *movimento di Valse*). The principal subject, given out by the strings, is quoted as follows:



After most interesting developments of this theme, most ingeniously orchestrated, a second theme, subsidiary to the first, is heard



quickly leading to the real second theme of the dreamy nature displayed in the following quotation:



In the "development" section, the composer reveals an astounding wealth of resources, and so emphasizes the inherent possibilities of the principal theme that the



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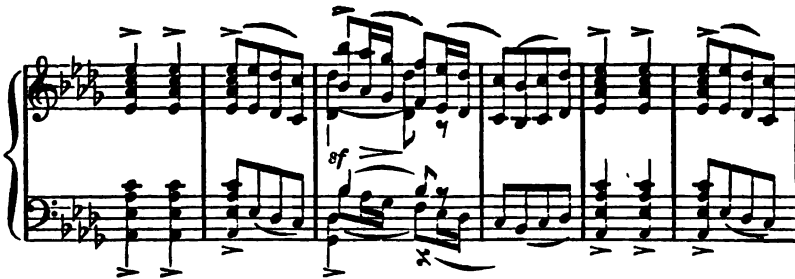
Joseph Shavinsky

"recapitulation" begins with the subsidiary theme (No. 2), which is followed by the second theme, as a matter of course. With suggestions of the first theme and the introductory section, the movement ends with a brilliant coda.

The second movement—B flat minor, *Andantino in modo di Canzona*, 2-4 time—opens with the quaint and appealing oboe solo (*Semplice ma grazioso*) quoted below:



After this melody has been repeated by the violoncello, a new theme (*alla marcia*) is heard. It is scored for strings, wind and horns, and begins as follows:



The final theme in this movement (*Piu mosso*) is pervaded by naiveté and forms a fine contrast to the preceding theme. Its character is seen in the appended quotation:



The Scherzo—F major, *Allegro*, 2-4 time—is unique in that a persistent (*ostinato*) staccato (*quasi pizzicato*) is maintained throughout.



In the Trio we meet a new and graceful theme.



Presently this new theme appears.



The thematic relationships now ensuing are very interesting, but the original theme soon insinuates itself, and leads to the repetition of the Scherzo.

The final movement—F major, *Allegro con fuoco*, 4-4 time—is of great brilliancy, and is strictly orthodox in its formal structure. The principal theme



is not dwelt upon extensively, but soon gives place to the following second theme, which is treated at considerable length.



This is said by Mrs. Rosa Newmarch to be a Russian folk-song: "In the fields there stood a birch tree," while she calls the extended treatments referred to above "variations." Following a repetition of the brilliant first theme comes a compelling theme, martial in character and propounded by the orchestra *fortissimo*.

Of all the transformations and interlocking of themes displayed as the movement runs its course we may not speak. Suffice it to say that, clothed in varying orchestral garb and displaying many dynamic contrasts, the well-knit movement proceeds to a glorious climax at the end. It may be pointed out that intimate acquaintance with the quotations in notation will be a safer guide than adjectives.

more 3/4 1-3 5-6 7-8 9-10 11-12 13-14 15-16 17-18 19-20 21-22 23-24 25-26 27-28 29-30 31-32 33-34 35-36 37-38 39-40 41-42 43-44 45-46 47-48 49-50 51-52 53-54 55-56 57-58 59-60 61-62 63-64 65-66 67-68 69-70 71-72 73-74 75-76 77-78 79-80 81-82 83-84 85-86 87-88 89-90 91-92 93-94 95-96 97-98 99-100 101-102 103-104 105-106 107-108 109-110 111-112 113-114 115-116 117-118 119-120 121-122 123-124 125-126 127-128 129-130 131-132 133-134 135-136 137-138 139-140 141-142 143-144 145-146 147-148 149-150 151-152 153-154 155-156 157-158 159-160 161-162 163-164 165-166 167-168 169-170 171-172 173-174 175-176 177-178 179-180 181-182 183-184 185-186 187-188 189-190 191-192 193-194 195-196 197-198 199-200 201-202 203-204 205-206 207-208 209-210 211-212 213-214 215-216 217-218 219-220 221-222 223-224 225-226 227-228 229-230 231-232 233-234 235-236 237-238 239-240 241-242 243-244 245-246 247-248 249-250 251-252 253-254 255-256 257-258 259-260 261-262 263-264 265-266 267-268 269-270 271-272 273-274 275-276 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seen by the following historical facts. Heard first as a *Kyrie eleison* in 1314, in 1582 the melody, which had been taken from the chancel, set in metrical form, and appropriated by the people as a folk-tune, appears as a very strenuous drinking song (*Freischauf gut' G'sell las rummer gan*). From 1700 to Mozart's day it continued its convivial career, appearing under six titles, until he used it as a theme in his Divertimento in E flat, No. 12, for two oboes, clarinet and two bassoons, also in an aria in the "Magic Flute." It was then heard in this concerto, after which it finally reached port in 1840, having made one or two intermediate landings before the conclusion of its journey. Having taken so much space in detailing this interesting journey, it only remains to say that the themes occur frequently, as befits the rondo form, the statements being separated by more or less important episodic sections.

CONCERTO FOR PIANOFORTE, No. 1, E flat, (in one movement), - LISZT

MR. LEEVINNE

This concerto, written in 1848 or 1849, and first produced at Weimar in 1855, the composer presiding at the solo instrument, from the formal point of view is in reality a symphonic poem. There is no pause between the principal divisions, and while the structural elements of the orthodox symphony may be found, they are developed intensively rather than extensively.

In the first division—E flat major, *Allegro maestoso, tempo giusto*, 4-4 time—the piano enters at the fifth measure, and the introductory measures for strings and wind *fortissimo* determine the character of the movement at the very outset. The second theme—B major, *Quasi adagio*, 12-8 time—is enunciated by the united basses and developed by the pianoforte. Through reminiscences of material already heard and still other plastic material, the second division—E flat minor, *Allegretto vivace*, 3-4 time—is reached. It will appeal to our risibles to know that Liszt's use of a triangle at the beginning of the movement kicked up "a tempest in the tea-pot," for the critics drew the corks from the vials of their wrath and deluged the composer with their contents. But—the triangle is still heard. The pianoforte soon states the theme, *capriccio scherzando*, already suggested by the strings, *pizzicato*, while at the end the principal theme is again in evidence. The closing section—E flat major, *Allegro marziale animato*, 4-4 time—appears almost immediately. Of this section the composer writes to his uncle, Eduard Liszt (March, 1857), as follows:

The contrasts between these concertos, both in form and substance, are great, and of special interest in that they show a process of development corresponding to that revealed in an earlier part of this program. Not to enter into analytical details, one important distinction is evident—viz., the first is a concerto for pianoforte *with* orchestra, while the second is a concerto for pianoforte *and* orchestra. Again, the structural norms of the first are those of the cyclical sonata form, while the second follows the structural (one might say the architectonic) features of the symphonic poem, which, as most are aware, was the contribution of Franz Liszt.



J. D. Toleff

James Hamilton

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

TWELFTH CONCERT

No. CCCXLVI COMPLETE SERIES

Sixth May Festival Concert

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

SATURDAY EVENING, MAY 22, 8:00 O'CLOCK

"THE DAMNATION OF FAUST"

A DRAMATIC LEGEND IN FOUR PARTS, BY HECTOR BERLIOZ

CAST

FAUST	MR. EDWARD JOHNSON
MARGARITA	MISS MYRNA SHARLOW
MEPHISTOPHELES	MR. RENATO ZANELLI
BRANDER	MR. ROBERT R. DIETERLE
STUDENTS, SOLDIERS, VILLAGERS, ANGELS, DEMONS	CHORAL UNION

MR. ALBERT A. STANLEY, *Conductor*

SYNOPSIS

PART I

INTRODUCTION.
CHORUS OF PEASANTS.
HUNGARIAN MARCH.

PART II

Faust alone in his study
Easter Hymn.
Drinking Chorus.
Brander's Song.
Fugue on the theme of Brander's Song.
AIR—Mephistopheles.
The Banks of the Elbe (Aria, Mephisto)
CHORUS OF SYLPHS AND GNOMES
(Faust's Dream).
BALLET OF SYLPHS.
FINALE—Chorus of Soldiers and Students.

PART III

Drums and Trumpets Sounding the Retreat.
AIR—Faust (in Margarita's dwelling).
BALLAD—The King of Thule (Margarita).
EVOCATION.
DANCE OF THE WILL-O'-THE-WISPS.
SERENADE—Mephisto and Chorus of Spirits.
TRIO AND CHORUS—(Margarita, Faust and Mephisto).

PART IV

ROMANCE—Margarita.
Forests and Caverns, Invocation of Nature (Faust).
RECITATIVE AND HUNT.
DUET—The Ride to the Abyss (Faust and Mephisto)
PANDEMONIUM—Chorus of Lost Souls and Demons.
THE HEAVENS—Chorus of Celestial Spirits (Margarita's Apotheosis).

NOTICES

1. **TRAFFIC REGULATIONS.**—By order of the Police Department, on the nights of May Festival Concerts, vehicles of all kinds will be prohibited on North University Avenue between Thayer and Ingalls Streets; Taxi-cabs must park on the West side of Thayer Street, facing South between North University Avenue and Washington Street. Private autos may be parked on Ingalls and Washington Streets. Persons on foot are requested to refrain from leaving from the Taxi-cab entrance at the Thayer Street side of the auditorium.

2. **SPECIAL INTERURBAN CARS.**—East for Detroit and West for Jackson and intervening points will leave the Auditorium immediately after the concert.

3. **LOST ARTICLES** should be enquired for at the office of Shirley W. Smith, Secretary of the University, in University Hall, where articles found should be left.

4. **AN EXHIBITION** of paintings under the auspices of the Ann Arbor Art Association is being shown in Memorial Hall from 2:00 to 5:00 daily, including Sunday, May 23d.

5. **THE PRE-FESTIVAL SERIES** for next year will include the following:—

October—**METROPOLITAN OPERA SEXTETTE**, in a program of excerpts from Puccini and Verdi Operas

Giovanni Martinelli, Tenor

Marie Rappold, Soprano

Nina Morgana, Soprano

Tenor, Contralto and Baritone, to be announced

November—**SERGEI RACHMANINOFF**, Pianist

December—**JAN KUBELIK**, Violinist

PIERRE AUGIERAS, Pianist

January—**DETROIT SYMPHONY ORCHESTRA**

Ossip Gabrilowitsch, Conductor

February—**MINNEAPOLIS SYMPHONY ORCHESTRA**

Emil Oberhoffer, Conductor

March—**DETROIT SYMPHONY ORCHESTRA**

Ossip Gabrilowitsch, Conductor

The names of the soloists for the orchestra concerts and the three additional artists for the October concert will be announced later.

Mail orders for course tickets (including \$3.00 May Festival cover coupon) will be filed and filled in order of receipt, \$4.50, \$5.00, \$5.50, \$6.00 each. *Patrons' Tickets*, selected in advance of all other orders, \$7.00.

6. **AN EXTRA SERIES OF CONCERTS** devoted largely to ensemble music will be given by the University School of Music during the year 1920-1921. This course will be given at popular prices of \$2.00 and \$2.50 and will be independent of the May Festival. Artists will be announced later.

7. The University School of Music will conduct a summer session of eight weeks—June 28 to August 21. The faculty will be as follows:

Dr. Albert A. Stanley, Director; Mrs. George B. Rhead, Acting Head of Piano Department; Nora Crane Hunt, Acting Head of Voice Department; Otto J. Stahl, Instructor in Piano and Theory; Earl Vincent Moore, Head of Organ and Theory Departments; Anthony J. Whitmire, Acting Head of Violin Department; Wilfred Wilson, Head of Band Instruments Department.

8. **THE UNIVERSITY MUSICAL SOCIETY** is organized under an Act of the State of Michigan, providing for the incorporation of Associations not for Pecuniary profit. Its purpose is "to cultivate the public taste for music." All fees are placed at the lowest possible point compatible with sound business principles, the financial side serving but as a means to an educational and artistic end, a fact duly recognized by the Treasury Department of the United States by exempting from War-tax, admissions to concerts given under its auspices, and by the United States Postoffice Department in admitting its publications to second-class privileges.

THE ANN ARBOR PRESS-

SIXTH CONCERT

Saturday Evening, May 22

"THE DAMNATION OF FAUST," a Dramatic Legend in Four Parts, - BERLIOZ

CAST

FAUST,	MR. EDWARD JOHNSON
MARGARITA, -	MISS MYRNA SHARLOW
MEPHISTOPHELES,	MR. RENATO ZANELLI
BRANDER,	MR. ROBERT DIETERLE
STUDENTS, SOLDIERS, VILLAGERS, ANGELS, DEMONS	

THE CHORAL UNION

ALBERT A. STANLEY, Conductor

Hector (Louis) Berlioz was born at Côte St. André, France, December 11, 1803;
died at Paris, March 9, 1869.

Introductory to the consideration of the composition on this evening's program, attention must be directed to an interesting fact, viz., that the most successful settings of important English and German dramas have been the work of alien composers. No Englishman has written an opera based on Shakespearean subjects at all comparable to the *Merry Wives of Windsor*, Otto Nicolai (1810-1849); the *Taming of the Shrew*, Hermann Goetz (1840-1876); *Otello* and *Falstaff*, Giuseppe Verdi (1813-1901), or even the attenuated *Hamlet* by Ambroise Thomas (1811-1896). This is not strange, as the English have produced no opera composer of real distinction since Henry Purcell (1658-1695), a great genius of whom England may be justly proud. England's musical glory was won in other fields. In spite of the ultra-modern tendencies of the present generation of English composers, who are almost riotous in their exercise of their newly-won freedom from the traditions of the last two centuries, it is still an open question whether they will justify the prophecy of Purcell by winning distinction in the field of opera.

No Spanish composer has set forth the national characteristics so convincingly as men of alien blood. We cite in proof of this statement the *Capriccio Espagnole* by Nikolas Rimsky-Korsakow (1844-1908); the *Symphonie Espagnole* (a violin concerto) by Edouard Lalo (1823-1892); the Rhapsody, *Españaña*, by Emmanuel Chabrier

(1841-1894), and *Carmen*, by Georges Bizet (1835-1875), although many of the implications of the latter work have aroused the ire of certain Spanish critics, who at the same time have questioned many of his treatments of the national material drawn from Prosper Mérimée's novel. But in the days of Palestrina (1526-1594) the Spaniard, Cristóforo Morales (—, d. 1553), contested the supremacy of the Roman master. Indicative of the phenomenon mentioned elsewhere is the fact that one of the leading Spanish composers of our day, Joan (de) Manén (1883 —), in his ultra-modern opera, *Acte*, displayed characteristics of style and treatment that brought forth the accusation by Dresden and Berlin critics that he had so thoroughly appropriated the art of Richard Strauss—and they might have added Richard Wagner—that they had abundant reason for justifying the latter's saying—"God created art that German criticism might have a new joy." But the outstanding fact brought out by Manén's work was not that he had drawn from *Richard I.* and *Richard II.*, but that he incorporated absolutely nothing Spanish in his score.

These citations by no means exhaust the examples that go to prove the interesting phenomenon that frequently composers of a given nationality do not appreciate the implications of their own national or racial material, but prefer to intrude on alien preserves.

A glance at the review of the various settings of *Faust* given in the Official Program for last year will show but one German name among the composers whose works are known to modern audiences, viz., Richard Wagner ("Faust" overture). The other composers are aliens.*

In many respects Berlioz was unfitted to give a consistent setting of Goethe's poem, therefore he makes of the *Damnation of Faust* a series of somewhat disconnected episodes. His Gallic temperament could not respond to the deeper suggestions of this essentially German subject, no more than Gounod, but like this composer, he succeeded in investing the scenes which appealed most forcibly to him with much beauty and no little power.

Berlioz was attracted to the Germans, for they recognized his genius long before his countrymen accorded him the possession of any talent whatever. Berlioz's passion for the unusual and his frequent incursions into the domain of the "extra musical"—a term that has come into such use in critical literature that it has attained a definite meaning, although in itself it means next to nothing—minimized his essential greatness in the estimation of certain French critics, who, being sticklers for conventional treatments, called themselves "purists." They forgot that it is impossible to produce an effect in any art by the negation of its basic principles, and confused the ever-changing interpretations of principles with the principles themselves.

The Germans overlooked his faults and occasionally exaggerated his virtues. For

* Of the composers cited, 10 were German, 2 French, 1 Hungarian and 1 Italian. Of the entire group, but one, Weingartner (1863 —), who, although born in Dalmatia, is thoroughly German, is still living.

John Towers gives 50 settings of the story (Dictionary of Operas), and Felix Clement 20 (*Opéra Dictionnaire*), but neither authority refers to any one of the numerous musical adaptations before 1808, the date of the first appearance of Goethe's *Faust*.

this reason his choice of the "Faust" material was but natural, and it must be said that it was only through the passion for *bizarre* effects, to which allusion has been made, and his strongly developed temperamental bias, that he penetrated only to a limited degree into the real significance and meaning of Goethe's poem. From the foregoing remarks it will be gathered that as yet no composer has fully risen to the highest possibilities of this world epic, and one will not be far astray who doubts whether such an all-embracing subject will ever find a composer whose genius shall be adequate to its full expression.

The Damnation of Faust was first produced in 1846, and much of it was written during his second *Künstlerreise* to Austria, Hungary, and Bohemia in 1845. This fact, in connection with his first trip (in Germany in 1843), for the same purpose, shows that the influence of environment was a potent factor in its composition. The work is called by its composer a "Dramatic Legend," and is divided into four parts, which are subdivided into twenty scenes.

Part I. shows us Faust, alone, in the fields at sunrise. The scene is laid in Hungary. After his first solo, which is an expression of sorrow and discontent, comes a "Chorus and Dance of Peasants," followed by the appearance of troops, who march by to the inspiring measures of the "Rakoczy" March. In Part II. the scene is transferred to North Germany, and we discover Faust alone in his study. As he is about to end his life he hears in the distance an Easter hymn, and his better nature responds to its call, as Tannhäuser came to himself in the Venus Grotto on hearing the sound of bells. At this moment Mephistopheles appears and persuades him to accompany him, that he may show him the pleasures that shall be his if he but choose. He is whisked through the air to Auerbach's Keller, but, being repulsed through the vulgarity of the drunken students, Mephistopheles soon transfers him to the banks of the Elbe, where in a dream he beholds Margarita. This is followed by a scene in which he meets with soldiers and students, after which, in Part III., Faust first sees Margarita. Part IV. introduces the inevitable catastrophe, and, in the Finale, Faust's doom and Margarita's glorification. This sketch of the plot shows the general nature of the composition on the dramatic side, and it now remains to consider the music.

Berlioz, with his unrivalled mastery of the orchestra, has given us some immortal instrumental numbers. The "Rakoczy" March, the "Minuet of the Will-o'-the-Wisps" and the "Dance of the Sylphs" are well known, but in the "Scene on the Banks of the Elbe," the "Invocation of Nature," the "Ride to Hell," and the "Apotheosis of Margarita" he rose to even greater heights. Such power of characterization is denied to any but a genius of the first rank. These numbers alone would entitle him to be considered the undisputed master of the orchestra, but this marvellous power of delineation is shown from the first note to the last of the work. Nor is his vocal writing lacking in pure beauty. His mastery of complicated rhythms is conspicuously shown in the "Chorus of Elves," with its combination of two distinct rhythmical schemes, and a like treatment appears in the combination of the "Soldiers" and "Students" choruses, with which Part II. closes. If Berlioz did not fully apprehend all that Goethe would say, from his own point of view the work must be regarded as a veritable masterpiece.

In conclusion, it must be noted that, although Berlioz was neglected and well-nigh disowned by his countrymen during his life; although only in Germany have his colos-

sal operas been given fitting performances, France now points with pride to the "French Beethoven." He was neither Beethoven, nor any one but himself; his point of view was an individual one; his faults as a man and an artist were glaring, but his virtues were many and great, and he occupies a prominent position in the front rank of French composers.

PART THE FIRST.

SCENE I.—*Plains of Hungary.*

FAUST (*alone in the fields. Sunrise.*)
The winter has departed, spring is here!

River and brook again are flowing free.

And see, from the dome of heaven pouring forth,
Fresh splendor breaks, and gladness everywhere.

I greet with joy the cool, reviving breath of morning;

I drink full draughts of sweet, delicious, perfumed balsam;

Above, the wak'ning birds greet the day with their song.

'Mid tall and waving reeds the stream glides murm'ring along.

O, sweetest joy, to dwell within the lonely forest,

Far from the crowded world and far from all its striving.

SCENE II.—*Dance of peasants under the linden tree.*

CHORUS.—The shepherd early dons his best,

With a posy smartly decks his breast,
And a bright knot of ribbons gaily flying.

Under the lime tree lass and lad

Now are all dancing like mad.

Hurrah!

All round the lime tree whirling!

Tra, la, la, la!

FAUST.—I hear from far a joyous, festive sound—

It is the village folk at early dawn,
Who dance and sing upon the grassy lawn.

My darkened soul begrudges them their joys.

CHORUS.—Now all swaying to and fro,
Every cheek has a warmer glow,
Right and left, round and round,
The dancers flying,
With quickened breath and heated brow;

At last they pause, they slacken now,
Hurrah!

Such panting and such sighing!

"Now hold your tongue, you faithless one!

For vows like yours are easy won,
Lightly won and as lightly broken."

And yet he drew the maid aside,
While from the linden echoed wide
Hurrah!

Now take thy lover's token!

Tra, la, la, la!

SCENE III.—*Another part of the plain. An army advancing.*

FAUST.—A splendor of weapons is gleaming afar!

Ha! the sons of the Danube appareled for war;

They gallop joyfully on;

How sparkle their eyes, how flash their arms!

All hearts are thrilled—they chant their battle's story—

My heart alone is cold—even dead glory!

HUNGARIAN MARCH.—Orchestra.

PART THE SECOND.

SCENE IV.—*North Germany.*

FAUST (*alone in his study.*)

Without regret I left the smiling meadows,

Where grief pursued me still,

And without delight I now greet our haughty mountains;

To my home I return.



Rentschler

Russell Carter.

Still is sorrow my guest. Oh, I suffer, I suffer!
 Starless night, spreading far her silence and her shades,
 Adds another sorrow to my troubled heart.

For me alone,
 O Earth, thou hast no flow'rs!
 Where shall I find that which my soul desires?

Vainly I seek, it flies my eager quest.
 Enough! We'll make an end!
 But I tremble!

Why tremble thus at the abyss that before me yawns?

O cup, too long denied to my most ardent wishes!

Come, vial, from thy shelf!

I the poison will drain which must give me new light, for aye end my woes!

(He lifts the cup to his lips. A sound of bells. Chants are heard from a neighboring church.)

EASTER HYMN.

CHORUS.—Christ is risen from the dead!
 Has broken the tomb,
 Gladly hail the token,
 Sin's fetters are broken;
 Reversed is the doom.

Now the Master hath ascended,
 Rejoice! for your bondage is o'er,
 And the reign of sin is ended.
 Praise him for evermore!
 Alas! those He loved can but languish
 And suffer, 'mid pain and annoy.
 Oh, Master! we envy thy joy.
 In thy joy forget not the depth of our anguish.

Thy loved ones, they suffer,
 And their pain doth envy thy joy.
 Let us trust in the word of Christ risen.

Peal out, ye Easter bells!
 Lo, your joyous clang foretells
 Redemption from our prison.
 Hosanna!

FAUST.—What hear I!

Oh, memory! yes, from glad days departed,
 Awakened by these strains, thy rays
 Break through the night.

My heart with new joy palpitates!
 Are faith and hope again re-born to light?

Once my songs were pious, pray'rs to my lips would rise,
 Free soared my spirit's pinions, I dreamt a Paradise!

Over blooming meadows, over mountains, through forests,
 Roamed I, void of all care. Prescient, through the Sabbath, calm and still,

Resounded then this song to my jubilant mind.

To these mem'ries of youth now succumb a my will.

CHORUS.—Hosannah! Hosannah!

FAUST.—Alas, heavenly tones, why seek me in the dust?

Why visit the accursed? Sweet hymns of devotion,

Why come and conquer thus suddenly my stubborn will?

Your soft, melodious strains bring peace to my soul.

Songs more sweet than morning I hear again!

My tears spring forth, the earth has won me back.

SCENE V.—FAUST AND MEPHISTOPHELES.

MEPHISTOPHELES (*suddenly appearing.*)

O, pious frame of mind, child of heaven, 'tis well.

Your hand, dear Doctor! This glad Easter bell,

With silver strain,
 Has charmed to peace again
 Your troubled earthly brain.

FAUST.—And who art thou, whose ardent glances fierce,
 Even as a poignard, through my marrow pierce?

Thou must, if I'm to know thee, thou must tell me thy name.

MEPHISTO.—Why, for a doctor, the question seems flippant.

I am thy friend and comfort; I will end thy sorrow.

I'll give thee all thou wishest, wealth and fame,

Boundless joy, whate'er the wildest dreams of mortal can foreshow.

FAUST.—Poor demon, canst thou show
what shall prove thy pretenses?

MEPHISTO.—Hark! I will bewitch thine
eye and ear.
Be buried no more like the worms of
the earth
That gnaw at thy folios.
Come! Arise! Follow me!

FAUST.—I consent.

MEPHISTO.—Let us go. Thou shalt study
the world,
And leave thy den, leave thy hateful
study.

SCENE VI.—*Auerbach's Cellar, in Leipsic.*

FAUST, MEPHISTOPHELES, BRANDER,

STUDENTS, BURGHERS, SOLDIERS.

Drinking chorus of students:

Fill up again with good Rhine wine!

MEPHISTO.—Here, Faust, behold a jolly
set of fellows,

Who, with wine and song, make merry
all day.

CHORUS.—When good red wine is freely
flowing,
A fig for the tempest outside!
Fill, and ne'er heed the wind that's
blowing,
By punch bowl and pipe we'll abide!
I love the glass that drowneth sorrow!
Since I was born I never walked
straight;
From my gossip the trick I borrow,
He ever had a rolling gait!
When good red wine, etc.

SOME STUDENTS.—Who knows a good
song or a story?
Now our throats are tuned and clear.

OTHERS.—Come, Brander, sing, and
gather fresh glory.

BRANDER.—Nay, I know one, I made it
myself.

CHORUS.—Well, begin! We're ready.

BRANDER.—Since you invite me, I'll give
you at once something new.

CHORUS.—Bravo! bravo!

BRANDER.—There was a rat in the cellar
nest,
Whom fat and butter made smoother;
He had a paunch beneath his vest
Like that of Dr. Luther.
The cook laid poison cunningly,
And then as sore oppress was he
As if he had love in his bosom.
He ran around, he ran about,
His thirst in puddles laving;
He gnawed and scratched the house
throughout,
But nothing cured his raving.
He whirled and jumped with torment
mad,
And soon enough the poor best had
As if he had love in his bosom.
And driven at last, in open day,
He ran into the kitchen,
Fell on the hearth and squirming lay,
In the last convulsion twitching.
Then laughed the murderess in her
glee:
"Ha! ha! he's at his last gasp," said
she,
"As if he had love in his bosom."

CHORUS.—As if, etc., etc.
Requiescat in pace! Amen!

BRANDER.—And now sing a fugue,
An "Amen" fugue.
Let's improvise a scholarly piece!

MEPHISTO.—Take notice, now, their bes-
tiality
Will show itself ere long in its true
colors.

CHORUS.—Amen! Amen!

*A fugue on the melody of BRANDER'S
song.*

MEPHISTO (*advancing*).—By heavens!
sirs, your fugue is splendid!
To hear it is to dream one is in some
holy place!
Pray, let me freely say it: 'tis schol-
arly in style;
Devout, thoroughly so.
One could not better express the pious
sentiments
Which, in closing all her petitions,

Holy church sums up in this one word.
In my turn, I will respond, by your
leave, with a song
On a no less pathetic theme than
yours, sirs.

CHORUS.—Ah! he dares to mock us to
our face!
Who is this fellow, who mocks so
freely?

Pale-visaged, and red of hair.
No matter! Let us hear; sing, and
away with care!

MEPHISTO.—There was a king once
reigning

Who had a big black flea,
And loved him past explaining,
As his own son were he.
He called his man of stitches,
The tailor came straightway;
Here, measure the lad for breeches,
And measure his coat, I say!
In silk and velvet gleaming
He now was wholly drest,
A coat with ribbons streaming,
A cross upon his breast.
He had the first of stations,
A minister's star and name,
And also his relations
Great lords at court became.
And lords and dames of honor
Were plagued awake in bed;
The queen she had them on her,
And all were bitten and bled.
They did not dare to brush them,
Or scratch them, day or night.
We crack them and we crush them
At once, whene'er they bite.

CHORUS (*shouting*).—Bravo! bravo!
bravissimo!
We crack them and we crush them
At once, whene'er they bite.

FAUST (to MEPHISTO).—Enough! let's
quit so foul and coarse a place!
Hast thou no purer pleasures, calmer
sport,
To offer me, thou dread, infernal
guide?

MEPHISTO.—This is not to thy taste?
Come on!

*[They spread their mantles and
take flight.]*

SCENE VII.—*Bushy meadows on the
banks of the Elbe.*

FAUST. MEPHISTOPHELES.

MEPHISTO.—In this fair bower,
Fragrant with many a flower,
On this sweet-scented bed,
Rest, O Faust, rest thy head, and
slumber!
Soothed by voluptuous repose,
While fragrant roses on thy fever'd
brow shall breathe,
Their blossoms unfolding thy head to
wreath.
Oh, harken! Dost hear it?
The spirits of earth and of air,
E'en now to lull thy sleep
With their sweet strains prepare.

FAUST'S VISION.

Chorus of Sylphs and Gnomes:
Dream, happy Faust!
For soon 'neath a veil of purple and
gold shall thine eyelids find rest;
Thy star shall shine as the high dome
of heaven;
Dreams of delight and of love charm
thy breast.
Behold, on either hand,
The fair scenes we discover;
The leaf and blossom cover
With beauty rare the land.
The trees are gently swaying,
And happy lovers pass
Beneath the shadows straying;
The briar and the rose
Have woven tangled bowers;
The soft vine tendrils close
Around the grapes and flowers.
See where the lovers stray,
Forgetful of the morrow;
In blissful joy today,
Untouched by care or sorrow.
Now comes a pensive maiden:
Faust, she shall be thine!

FAUST (*asleep*).—Margarita! O Mar-
garita!

CHORUS.—The lake extends its flood at
the feet of the mountains;
By the murmuring fountain are the
green pastures woo'd.
There the gay laughing choirs
Re-echo o'er the plain;

Here the music inspires
The dance that none disdain.
For some are boldly breasting
The silv'ry torrent streams,
While milder swains are questing
Their love in softer dreams.

MEPHISTO.—The charm is working. His
soul is mine!

CHORUS.—For e'en the timid nestling,
Seeking shade and repose,
With the gay zephyrs wrestling
Dares affront the sweet rose.
All who'd attain love's rapture
Must seek through earth and skies
For the one star in nature
That dawned to glad their eyes.
Dream! Happy Faust! Dream!

MEPHISTO.—He sleeps! Well done, my
dainty elves!
This debt I must repay.
Now let him dream of love.

DANCE OF SYLPHS.—*Orchestra.*

FAUST (*suddenly awakening*).—Margarita! What a dream! Now I
believe in wonder!
Thou sweetest angel face, where dwell-
est thou?
By the eternal light, thou liv'st!
No power shall tear us asunder!

MEPHISTO.—Arise, and follow me again.
To the modest chamber
I'll bring thee, where she, thy mistress,
sleeps.
Of thy dream thou shalt see the truth!
Here comes a jolly party of students
and soldiers;

They'll pass before thy beauty's dwell-
ing;
Along with these young fools, with
their loud shouts and songs,
We to the fair one's house will go.
But thy transports restrain, and my
counsels obey.

SCENE VII.—*Chorus of Soldiers.*

Towns with their high battlements,
Tower and wall,
Fair maids with their haughty
thoughts,
Scorning us all!
To glory they call us;
Soon they both shall fall.
No danger appals us,
Glorious is our life!
The trumpet that calls us,
Our banner beneath,
It summons to pleasure
Or summons to death.
Fair maiden and city
Appeal to our pity,
And yield in the strife!
No danger appals us,
How glorious our life!

Students' Song:

Jam nox stellata velamina pandit
Nunc bibendum et emandum est, etc.,
etc.
Vita brevis fugaxque voluptas!
Gaudeamus igitur!
Nobis sub ridente luna, per urbem
quærentes puellas eamus!
Ut cras, fortunate, Cæsares dicamus;
veni, vidi, vice.

SOLDIERS' CHORUS AND STUDENTS' SONG
IN COMBINATION.

PART THE THIRD.

SCENE IX.—*Drums and trumpets sound-
ing the tattoo.*

FAUST (*in MARGARITA'S Chamber. Even-
ing*).

Thou sweet twilight, be welcome;
Thee greet I from my heart.
Thou softly fill'st this place
To chaste repose set apart,

Wherein I feel a vision kiss my fevered
brow,
Like the balmy breath of early morn-
ing.
Sure 'tis love inspires me!
Oh, how I feel my cares take wings
and fly away!
How dear to me this silence!
How joyously I breathe this pure air!



Moffett

Myrna Sharlow

O youthful maiden, my sweet enslaver!
How I love thee, O earthly angel!
What awful joy this moment swells
my heart!
With what ecstasy I gave on thy maid-
en couch!
How sweet the air of this chamber!
O God! after long years of torture,
What joy is mine!
Pure, like radiance celestial;
My suffering endeth; after death's tor-
ments follows bliss!

SCENE X.—*FAUST AND MEPHISTOPHELES.*

MEPHISTO (*entering*).—I hear her com-
ing!
Conceal thyself behind those curtains.

FAUST.—Heavens! my heart will break
with fear and joy!
[*FAUST is concealed behind the
curtains.*]

MEPHISTO.—Now make the most of time.
Farewell!
Thyself restrain, or thou shall lose her.
Good! My spirits and I now shall sing
For you the sweetest wedding ditties.

SCENE XI.—*Enter MARGARITA (with
lamp). FAUST (concealed).*

MARGARITA.—How sultry is the air! I
feel—I know not how.
Since my dream of last night my mind
is all unsettled.
An image more full of charm ne'er did
mine eyes behold.
A handsome man! Ah! were he to
me but given!
I dreamt he vow'd to love me, and I
felt heavenly bliss!
In the wide space of life my eye doth
seek him all vainly!

There was a king in Thule
Most true unto the grave,
Whom, dying, his sweetheart
A golden goblet gave.
Naught was to him more precious,
He drained it at every bout;
His eyes with tears ran over
As oft as he drank thereout.
And when he came to dying,
All the towns in his lands he told,
Naught else his heir denying,
Except the goblet of gold.

He sat at the royal banquet
With his knights of high degree,
In the lofty hall of his fathers,
In the castle by the sea.
There sat the old carouser
And drank his last life glow,
Then threw the hallowed goblet
Into the tide below.
He saw it plunging and filling,
And sinking deep in the sea;
Then his eyes fell forever,
And never more drank he.

SCENE XII.—*Square before MARGARITA'S
house.*

INVOCATION.

MEPHISTO.—Ye spirits of flickering
flame!
Hither come! Haste! I need your
aid!

Quick, appear! Quick, appear!
Ye Will-o'-the-Wisps!
Your baleful and treach'rous glimmers
Must bewilder a maid, and lead her
unto us.
In the name of the devil! get you
dancing!
And take care, ye fiddlers of hell,
To mark the measure well.
Else I will quench your glow.

MINUET OF THE WILL-O'-THE-WISPS.—
Orchestra.

MEPHISTO (*Recitative*).—To this lute I'll
sing a serenade,
One that shall please the lady;
It is moral, her taste to suit.

SERENADE OF MEPHISTOPHELES, with Cho-
rus of Will-o'-the-Wisps.

Why dost wait at the door of thy lover,
My foolish Kate, in the gray of the
morning?
Why dost wait, foolish Kate?
O beware, nor enter there;
Trust his fair speeches never,
Men deceivers were ever,
And love is but a snare.
Ah! heed thee well, fair lass,
Lest thy lover betray thee!
Then good night, alas!
From ill-hap what shall stay thee?

But let thy lover prove
The truth of his advances:
When the ring brightly glances,
Ah! then believe his love.

CHORUS.—O, sweet maiden, beware!
Come away, do not enter.
Fair lass, heed thee well,
Lest thy lover betray thee.
Then, good night! Ha!

MEPHISTO.—Hush! Now disappear.
Keep silence!
[*Will-o'-the-Wisps disappear.*]
Let us listen to the cooing of our
doves.

MARGARITA.—O God! do I dream? Does
the light deceive?
Can a dream reality be?

FAUST.—Angel adored! whose dear and
lovely image,
While yet I had not known thee,
illumined my dark soul;
At last I thee behold, and o'er the
jealous cloud-veil
Which hid thee from my sight my
love the victory hath won.
Margarita! I love thee!

MARGARITA.—Thou knowest my name,
and I too, have often whispered
thine—Faust.

FAUST.—That name is mine, but I will
take another, if it please thee
better.

MARGARITA.—In dreams I thee have seen.

FAUST.—Hast seen me in thy dreams?

MARGARITA.—I know thy voice, thy face,
thy sweet and winning speech.

FAUST.—And thou didst love me?

MARGARITA.—I?—I trust in thee!

FAUST.—Margarita, thou sweetest!

MARGARITA.—All my heartfelt kisses long
ago were thine!

BOTH.—Image most sweet! How all my
soul thou fillest!
To which my brightest dreams have
ever fondly aspir'd.

I am near thee at last, no misty cloud
can hide thee now from my eyes.
Thou art all my heart ever desir'd.

FAUST.—Margarita, my treasure!

MARGARITA.—So much bliss makes me
tremble.

FAUST.—I love thee beyond measure.
To my heart call I thee;
Intensely love I thee!

MARGARITA.—For ever to thee devoted,
beloved, must I be.
I feel a nameless, sweet, thrilling
tremor. . . .

FAUST.—Let, dearest child, mine arm en-
fold thee.

MARGARITA.—Wherefore fill mine eyes,
see, with tears?
Is it pain, is it ~~providence~~—is it bliss?

FAUST.—Ah, come! Ah, come!

SCENE XIII.

MEPHISTO (*entering abruptly*).—Away!
It is too late!

MARGARITA.—Who is this man

FAUST.—A fiend!

MEPHISTO.—Nay, a friend.

MARGARITA.—He is one who strikes fear
to the heart!

MEPHISTO.—No doubt, I am intruding.

FAUST.—Who bade thee come? Depart!

MEPHISTO.—I come to save this angel.
E'en now the neighbors all,
Awakened by our songs, run hither,
And point out the house to passers-by.
At Margarita they are scoffing,
And they call for her mother.
The dame will soon be here.

FAUST.—O horror!

MEPHISTO.—We must be off.

FAUST.—Cruel illusion!

MEPHISTO.—Soon shall you meet again;
Consolation is near—
Follows close upon sorrow.

MARGARITA.—Yes, they come, dearest
Faust!

Oh, how bitter is this parting! Till
tomorrow, farewell!

FAUST.—Farewell, then, bright array
Of hopes that fill my bosom!
Farewell, thou feast of love
That mocked my longing heart!

MEPHISTO.—Come on; the morning
dawns.

FAUST.—Farewell, thou lovely night, of
even gods the envy!
Thou golden feast of love, bliss of my
dreams, farewell!
My raptures swiftly fled! Who the
future will warrant?
Will the night e'er return, where prom-
ise on me smiled?

CHORUS.—Hallo! Mistress Martha,
See to your daughter's safety!
The warning only comes in time,
If her gallant you wish to lime.
Come home, good dame,
Or woe betide the maiden's surety!
Hallo!

MEPHISTO.—The crowd is coming. Let
us hasten away.

CHORUS.—Hallo! Mistress Martha, etc.

MARGARITA.—O heaven! Dost thou hear
those cries?

Woe is me if they enter
And thy presence here surprise!

MEPHISTO.—Come, 'tis time to be going.

FAUST.—O, despair!

MEPHISTO.—O, what folly!

MARGARITA.—Farewell. That little gate
Through the garden doth lead.

FAUST.—O, my love! Cruel fate!

MEPHISTO.—Quick, away! Quick, away!

FAUST.—At last I've seen thee near,
Fairest treasure of nature!

TRIO—MARGARITA, FAUST, MEPHISTO-
PHELES.

FAUST.—At last I've seen thee near, fair-
est treasure of nature!
Love's delight hath appeared and has
called me to life!
Fair love, thou hast enthral'd with de-
light and with rapture
The heart that's henceforth thine!
With hope my breast is rife!

MARGARITA.—Dearest Faust! I do give
thee forever my promise and my
love! Even death cannot part
Hearts so faithful, true till death.
To lose thee were to die—yes, to lose
thee were to die!

MEPHISTO.—Thou art mine! And now
shall thy proud nature,
Haughty Faust, be enslaved forever;
Mine thy soul and thy life!
Empty hopes within thy breast are
rife;
To me they bind thee fast!

CHORUS.—Mistress Martha, come home,
good dame!
See to your daughter's safety!
Hallo! Good Mistress Martha!
Ah! ah! ah! ah!
Mistress Martha, come home! Hallo!

PART THE FOURTH.

SCENE XV.—*Song.* MARGARITA (*alone*).

My heart with grief is heavy,
My peace of mind is o'er;
Ne'er again shall I find it.
Ah! Never, nevermore!
Where my love is not with me
It is to me as the tomb;
My life without his presence
All shrouded is in gloom!
My brain, so sore bewildered,

Hath no power of thought;
My dull and feeble senses
Are entirely distraught!
I look out at the casement,
His fine, tall form to see.
To meet him and be with him
Is heavens own joy to me!
His proud and noble bearing,
Of his smile—the winning grace!
Of his hand—the soft pressure!
And, ah!—his fond embrace!

My heart with grief is heavy,
 My peace of mind is o'er;
 Never again shall I find it!
 Ah! never, nevermore!
 All day long to be near him
 Fondly yearns my poor heart!
 Ah! could I tightly clasp him,
 I would ne'er let him depart!
 Him with kisses I'd smother,
 All glowing with love's fire!
 And on his lips still hanging,
 I'd fain at last expire!

[Drums and trumpets sound a
 retreat.]

CHORUS OF SOLDIERS AND STUDENTS IN
 THE DISTANCE.

SOLDIERS.—The trumpet that calls us our
 banner beneath,
 It summons to pleasure or summons
 to death!

MARGARITA.—Day's reign will soon be
 ended;

Dusky twilight approaches.
 Afar the evening drums and trumpets
 Now are sounding
 With songs and shouts of joy,
 As on that blessed evening
 When first I saw Faust!

STUDENTS.—Jam nox stellata, etc.

MARGARITA.—He cometh not!
 Alas!

SCENE XVI.—*Cavern and forest.*

FAUST (*alone*).—Oh, boundless nature,
 spirit sublime, mysterious!

Alone thou givest comfort to my un-
 happy soul!

On thy breast, mighty power, is my
 sorrow abated, and my strength
 renewing,

I seem to live again!

Blow, ye fierce howling winds! Cry
 out, ye boundless forests! Fall
 down, ye rocks!

And roar, ye mountain streams, wildly
 rushing!

With your thundering sounds my voice
 loves to unite!

Ye rocks and streams and woods, ac-
 cept my homage!

Bright sparkling worlds above,

Towards you leaps forth the piteous
 cry of a heart

In anguish, of a soul madly longing,
 Vainly striving for joy!

SCENE XVII.—(*Recitative and Chase.*)

MEPHISTO (*scaling the rocks*).—Say,
 dost thine eye discern upon the
 azure vault the star of constant
 love?

Its potent influence thou'lt find very
 needful;

For in dreams thou art lost,
 Whilst that poor child, thy dear Mar-
 garita—

FAUST.—O cease.

MEPHISTO.—'Tis true, I should be still.
 Thou lov'st no more,
 And yet she has been dragged to
 prison,
 And, for poisoning her mother,
 To death justly sentenced!

FAUST.—What!

MEPHISTO.—I hear the hunters' horns in
 the woods.

FAUST.—No jesting! What saidst thou?
 Margarita in chains?

MEPHISTO.—A certain brownish liquor,
 quite safe

If used aright, which she received of
 thee,

To make her mother sleep, lest she
 disturb

Your amours, has brought on all this
 woe.

Fondly hugging her dream,
 Awaiting thee, she gave the potion
 still.

This excess at last told upon the old
 dame

And killed her. Now thou knowest
 all the truth.

FAUST.—Treacherous monster!

MEPHISTO.—And thus has her love for
 thee led her on.

FAUST (*with fury*).—Woe to thee!
 Canst thou not save her?



Moffett

Edward Johnson

MEPHISTO.—Ah, 'tis I am the miscreant!
This is ever your way,
Ye ridiculous mortals!
No matter! To free her from prison
and save her.
But what hast thou done for me
Since I have been thy slave?

FAUST.—O, quickly speak!

MEPHISTO.—Of thee? Naught save thy
signature
To this parchment scroll.
Thy love at once is freed from judg-
ment and death,
If thou wilt sign this oath tomorrow,
to serve me.

FAUST.—Why till tomorrow wait?
'Tis today thou must save her!
The parchment! [He signs.
Behold, 'tis done!
And now swiftly conduct me to the
cell.
With despair I am hast'ning,
Margarita, to thee!

MEPHISTO.—Come hither, Vortex! Giour!
These magic steeds shall bear us
quickly as thought!
Now mount ye, and away at once—
Justice tarries for no man!

SCENE XVIII.—*The ride to Hell. FAUST
and MEPHISTOPHELES galloping on
two black horses.*

FAUST.—Through my heart her sad voice
is ringing mournfully.
Poor soul! lost and forsaken!

CHORUS OF PEASANTS (*kneeling before
a rustic crucifix*).
Sancta Maria, ora pro nobis, etc., etc.

FAUST.—Take heed! a pious crowd of
poor women and children kneeling
around yon cross

MEPHISTO.—Never mind them; hasten
on!

CHORUS OF PEASANTS.—Sancta Maria,
ora pro nobis.

[*Cries of terror; the women and
children scatter in confusion,
the riders pass by.*

FAUST.—See, a hideous shape pursues
us with loud cries!

MEPHISTO.—Thou dreamest!

FAUST.—What a host of foul birds fill
the skies!
With dismal shriek 'round by head
they are whirling!

MEPHISTO (*slacking his speed*).—The
passing bell for her is already
sounding.
Dost thou fear? Let's return!
[*They halt.*

FAUST.—No, the goal must be won!
[*They resume with quickened
speed.*

MEPHISTO (*urging his horse*).—On! On!
On!

FAUST.—On every side—dost see?—
Spectral forms are rising!
There the skeletons dance,
While ghastly laugh and gesture
The foul horror enhance!

MEPHISTO.—Think of thy Margarita,
And laugh at the dead. On! On!

FAUST (*horror struck*).—The horses in
terror
Are tearing their bridles.
My hair stands on end!
Convulsed seems the world!
The thunders are roaring,
As if to destruction
The earth would be hurled!
It raineth blood!

MEPHISTO.—Ye slaves of hell's dominion,
Your trumpets blow—
Your loud triumphal trumpets!
His soul is mine!

FAUST.—Ah! Doomed!

MEPHISTO.—Victor am I!
[*They fall into the abyss.*

SCENE XIX.—*Pandemonium.*

CHORUS OF THE SPIRITS OF HELL.—Has!
Irimira karabra-o!

THE PRINCES OF DARKNESS.—Hast thou conquered this proud immortal soul, and enslaved it, Mephisto, for aye?

MEPHISTO.—Lord and master, for aye!

PRINCES.—Then did Faust freely sign the dread act that did yield up his soul to our fires?

MEPHISTO.—Of his own free will he signed.

CHORUS, SPIRITS OF HELL.—*Has! Mephisto! Has! Irimira karabra-o!*

EPILOGUE.—*On Earth.*

PRINCE OF DARKNESS.—And then Hell's gates were still.

The seething sound alone of the vast lakes of fire,

The gnashing teeth and wail that dread torments inspire,

Alone were heard above; while in the depths profound, in dread mystery drowned, there was wrought—

CHORUS.—An awful deed!

SCENE XX.—*In Heaven.*

CELESTIAL SPIRITS.—*Laus! Hosannah! Hosannah!*

Receive a contrite soul, O Lord!

VOICE FROM HEAVEN.—*Rise, Margarita. MARGARITA'S APOTHEOSIS.*

CHORUS OF HEAVENLY SPIRITS.—*Ascend on high, innocent spirit!*

Once misled by earthly love,

But now restored to thy primitive beauty,

Thou shalt see the realms above.

Come, the heavenly choir

In joyous strains conspire

To greet thy ransomed soul

In the courts of the blest.

By tribulation tried,

Thy faith and hope have saved thee

From the world's raging tide.

Rise, Margarita!

Arise!

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KRIEGLSTEIN, W.

Contra-Bassoon

KRUSE, P.

Horns—

de MARÉ, L.
POTTAG, M.
FRANK, W.
ALBRECHT, C.

Trumpets—

LLEWELLYN, E.
HEBS, W.

Cornets—

ULRICH, A.
FELBER, H.

Trombones—

STANGE, G.
GUNTHER, A.
BEILSCHMIDT, W.

Bass Tuba—

DIETRICH, S. W.

Timpani—

ZETTELMAHN, J.

Percussions—

WINTRICH, M.
VESELEY, B.
STROBACH, C.
KOPP, E.

Librarian—

HANDKE, P.



Mishkin

Renate Javeli

The University Choral Union

FORTY-FIRST SEASON

1919-1920

ALBERT A. STANLEY

CONDUCTOR

CHARLES A. SINK

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 Miriam J. Buck
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 Gertrude Carlyon
 Cecilia Caspari
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 Enid E. Hough
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 Kathryn T. Potter
 Mrs. Parson Price
 Cora L. Ravn
 Mrs. F. S. Rockwell
 Irma Schreiber
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 Agnes L. Thompson
 Florence O. Thompson
 Nellie T. Thornton
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 Ora Louise von Ewegen
 Otilie Walker
 Margaret Eve Wetzel
 Hazel M. Whitting
 Ruth I. Wilson
 Annie M. Young

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 Shirley E. Field

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Irwin T. Sanborn
Ralph Sarager
Joseph Satterthwaite
Hiram L. Sloanaker
Paul A. Smith
Richard D. Smith
Joyce M. Stedman
Charles B. Stegner
Clarence E. Stevens
John Lyman Stinson
Herbert F. Taggart
Howard D. Tubbs
Robert S. Tubbs
Arthur J. Underwood
Wm. A. Vignetto
Egbert H. Walker
Erich A. Walter
Jesse F. Warner
Karl G. Weisenreder
Rex J. Wells
Raymond L. Wheaton
Franklyn R. White
Gordon D. Wier
L. D. Wines
Bryan A. Wolfe



Rentschler

Robert Richard Dieterle

Children's Chorus

MADE UP OF CHILDREN FROM THE ANN ARBOR
PUBLIC SCHOOLS

RUSSELL CARTER, Conductor
Supervisor of Music, Ann Arbor Public Schools

LULU ALLEN, Assistant Supervisor of Music

FRANK A. TABER, Pianist

PHILIP BACH SCHOOL

EMILY MARSCHKE and AUGUSTA WALTER, Teachers

FIRST SOPRANOS	Loraine Shriber	Clarence Walz
Irene Bangs	Genevieve Wurster	Edwin Wolter
Irene Bradshaw	Althea Warren	
Birdell Cushing		ALTOS
Hilda Feuerbacher	SECOND SOPRANOS	Erwin Benz
Lucile Frey	Marion Boylan	Carl Breisch
Hermina Goetz	Florence Fischer	Walter Frey
Dorothy Haas	Katherine Cole	Edward Kurtz
Dorothy Hallman	Ruth Gauss	Lucile Miller
Margaret Hinz	Edward Hoppe	Galela Rainey
Gertrude Hornung	Viola Roehm	Roland Rogers
Frances Kleinschmidt	Vera Schneider	Alice Van Alstine
Ruth Perkins	Irene Steinke	Jacob Voelker
Elsie Radke	Heinrich Voelker	Horace Warren
	Lila Wagner	

DONOVAN SCHOOL

CHRISTINE STURGES, Teacher

FIRST SOPRANOS	Laila Cunningham	SECOND SOPRANOS
Inez Cooper	Dorothy Gutekunst	Nellie Elsifor
Florence Bauer	Grace Seibert	Leona LaVear
Louise Pommerening	Bertha Dorow	Laura Temple
Janetta Robinson	Maxine Williams	

EBERBACH SCHOOL

ADA BROWNELL, Teacher

FIRST SOPRANOS

Gertrude Begole
Eleanor Brokaw
Chandler Bush
Earl Dennis
Vernon Dick
Edward Drake
Gertrude Eaton
Margarita Ewald
Lawrence Hatto
Louis Kent

Hannah Lennon
Tresse Musil
Virginia Schumacher
Augusta Schaefer
Wayne Sykes
Thomas Warthin
Virginia Warthin

SECOND SOPRANOS

Jane Breakey
Louise Breakey

Leola Drake
Genevieve Eldred
Virginia Elliott
Florence Marz
Earl Stoll
Claude Stoll
Marguerite Walz
Malcolm Wheeler
Sarah Wisler
Oretha Zebbs

ELISHA JONES SCHOOL

MISS VENOLA DENNIS and MRS. FISKE, Teachers

FIRST SOPRANOS

Frederick Anderson
Margaret Bailey
Geraldine Boland
Helen Davis
Florence Grayson
Rose Hale
Dorothy Miller
Isabelle Shankland
Dorothy Van Zwaluwenburg
Mary Whitker

SECOND SOPRANOS

Evelyn Adams
Opal Coote
Douglas Hammial
Harold Lansky
Elizabeth Maxey
Onaleah Niethamer
Howard Simon
Beryl Stark
Laura Tessmer
Mary Wright

ALTOS

Beulah Gray
Blanche Gregory
Charles Gregory
Howard Haynes
Wirt Masten
Elmer Mayer
Luella Reeves
Virginia Tice
Josephine Waidelich
Emma Wallaker
Lena Winters

CHRISTIAN MACK SCHOOL

MINNIE STAEB and EMMA WEITBRECHT, Teachers

FIRST SOPRANOS

Almeida Andres
Lucy Austin
Luella Bohnet
Gretchen Bucholz
Ruth Beckwith
Dorothy Donohue
Doris Johnson
Gladys Jarendt
Ruth Kuebler
Wendell Morgan
Alice Morhardt
Clover Priddy
Mabel Seyfried
Irene Snyder
Gertrude St. Clair

SECOND SOPRANOS

ThurLOW Cobb
Frederick Meyer
Eva Mildred
Gladys Novak
Leona Nowack
Davis Robbins
Arthur Schauer
Elsa Schauer
Lucille Schaefer
Florence Scherdt
Helen Schmidt
Anna Schneider
Fred Weber
Rena Williams
Leah Woodford

ALTOS

Lillie Caswell
Thelma Decker
Carl Ehrenberg
Harold Fry
Amy Foster
Harry Greenbaum
Harold Hotzel
Bernadine Malay
Beatrice Meyer
Violet Prochnow
Leona Rohde
Rhea Steinke
Louise Ungerer
Joy Vogel

CENTRAL EIGHTH GRADE

FIRST SOPRANOS
 Vernon Allmendinger
 Ellen Anderson
 Frieda Berlherz
 Garfield Decker
 Marie Dunn
 Mary Christie
 William Comstock
 Josephine Forsythe
 Ralph Higbee
 Ruth Linden
 Elizabeth Lucas
 Ida Osborne

Irene Palmer
 Edith Parker
 Charlotte Powell
 Jane Sage
 Gerald Stewart
 Cassa Spalding
 Senta Stankey
 John Wheeler
 Lucy Whitlock
 Louise Wiedmann

SECOND SOPRANOS
 Marian Kelley
 Miriam Mitchell

Dorothy Murray
 Wilma Nower
 Lois Trosper

ALTOS

Fielding Huesman
 Earl James
 Carlton Kent
 Walter Perrin
 William Schneider
 Richard Whitker

TAPPAN SCHOOL

EUGENIE MOGK, SARAH E. KEEN, SOPHIE C. BENZIN and NINA McCAIN, Teachers

FIRST SOPRANOS
 Catherine Bachus
 Anne Bigelow
 Doris Brown
 Winnifrede Brown
 Lloyd Cody
 Anna Cope
 Samuel Domboorajian
 Lucille Feldkamp
 Marian Finch
 Katherine Hawkes
 Louise Healy
 Leone Judson
 Jack Kinsey
 Marian Kline
 Barbara Lorch
 David Lowber
 Margaret Lowber
 Hilda McLean
 Elizabeth Martin
 Mabel May
 Willard Miller
 Adele Nichols
 Edna Nicholson
 Frances Novy
 Eva Oakes
 Paul Oakes
 Helen Perrin
 Jane Purfield
 John Robertson
 Ethelene Roe
 Katherine Ruthven
 Katherine Scholl
 Jeannette Scott
 Florence Shoebridge

Pauline Sink
 Donald Smith
 Evelyn Swanson
 Lewis Taggett
 Thurston Thieme
 Lois Tilley
 Georgia Vandewarker
 Charles Wardwell
 Dorothea Waterman
 Jane Webster
 Lois Wilder
 Eleanor Whitman
 Hamilton Whitman

SECOND SOPRANOS

Claribel Brittain
 Opal Carl
 Albert D'Eath
 Virginia Douglas
 Harold Eisaman
 Viva Fahrner
 Dick Gustine
 Helen Gustine
 Richard Humphreys
 Betty Lorch
 Alice Lord
 Aileen McGwinn
 Donald Menold
 Morene Miles
 Margery Mills
 Doris Minor
 Coleman Mummery
 Vincent Poor
 Frances Quarry
 Eleanor Raymond

Marion Stoll
 Fred Taylor
 Alma Tenny

ALTOS

Ella Anderson
 John Anderson
 Edward Barrett
 Evelyn Becker
 Mary Jane Bevier
 William Bird
 William Brown
 James Burleson
 John Cabot
 Albert Cain
 John Chalmers
 Nelson Cody
 Robert Crane
 Georgia Curry
 Helen Degen
 Dwight Dunlap
 John Effinger
 Iva Fahrner
 William Fidler
 Arthur Gopill
 Edward S. Hall
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 Marvin Highley
 Francis Hoad
 Louise Karpinski
 Gretchen Lally
 Westcott Loos
 Betty Lorch
 Irene Love
 Mary Ann MacRoberts

Cynthia Mallory
George Montgomery
Annette Mulliken
Helen Norris
Arletta Otis
Hiram O'Toole

Allen Paton
Helen Rankin
Arthur Reeves
Alice Schmutz
Virginia Schurz
George Smalley

Edward Spencer
Clarence Stadel
Louis Stipe
Alice Underwood
Donald Williams

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HELEN BURDICK, NELLIE M. KAHOB and FLORA B. REINHARDT, Teachers

FIRST SOPRANOS

Stephen Barnett
Elizabeth Benz
Marie Bruce
Benhard Carstens
Dorothea DeBries
Viola Hahn
Erma Helber
Harriett Henderlong
Elsie Hooper
Ruth Hudnut
Ella Hughes
John Malloy
Lucile Merrifield
Louise Meyer
Curtis Mower
Kenneth Murdock
Doris Olds
Floyd Parker
Hily Dale Parker
Margaret Parker
Gladys Quackenbush
Eleanor Riley
Ruth Roos
Dorothy Scott
Frederick Schmidt
Louise Smith
Alice Stevens
Dorothy Stevens

Fern Stoll
Olive Todd
Welda Watson
Esther Warren
Luella Weinmann
Richard Winchester
Lucile Wilkinson

SECOND SOPRANOS

Mary Louise Allen
Harmon Boice
Hazel Carlton
Christiana Coon
Leone Currie
Edith DeLand
Helen Finkbeiner
Lois Inskip
Arlie Jenkins
Frederick Jolly
Paul Kern
Viola Miller
Marion Otto
William Placeway
Estella Pracht
Dorothea Schneider
Helen Schroeter
William Shadford
Esther Spaulding
Mildred Stanger
Joanna Stephenson

Grace Weitbrecht
Gertrude Wild
Alma Young

ALTOS

Daniel Agnew
Henry Apfel
Harold Barth
Katherine Barth
Margaret Benz
Ralph Bettison
Luther Boes
Herman Clark
Lois Cossar
Christine Deters
William Freeman
Robert Harding
Albert Henwood
Stuart Holmes
Harold Lepard
Louise Lutz
Lucile Miller
Edna Mower
Charles Murdock
Ferdinand Otto
Walter Sauer
LaVerne Taylor
Kathaleen Thomas
Rudolph Vandever

Repertoire of The May Festival Series

From 1894 to 1920 Inclusive

The final concert in the Festival Series this year will be number 346, but in this list only the works since the reorganization of the Society in 1888 are included. A condensed statement of the programs for the twenty-seven Festivals will be given first, after which follows a complete list of the works given and the artists who have appeared in the concerts of the entire series.

The Boston Festival Orchestra, Emil Mollenhauer, and Albert A. Stanley, Conductors, appeared in Festivals I to II inclusive. At the remaining Festivals, the Chicago Symphony Orchestra, with Frederick A. Stock, and Albert A. Stanley, Conductors, took part.

Dating from 1913 the Festivals have been given in the Hill Auditorium. Prior to that date they were given in University Hall.

FIRST FESTIVAL

May 18, 19, 1894—Three Concerts

Soloists: Miss Emma Juch, Miss Rose Stewart, Sopranos; Miss Gertrude May Stein, Contralto; Mr. Edward C. Towne, Tenor; Mr. Max Heinrich, Baritone; Mr. Arthur Friedheim, Pianist; Mr. Felix Winternitz, Violinist; Mr. Fritz Giese, Violoncellist; Mr. Van Veachton Rogers, Harpist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; Symphony, Op. 56, Mendelssohn; "Le Carnaval Romain" Overture, Berlioz; "Lenore" Overture, No. 3, Beethoven; Suite, "Woodland," MacDowell; Piano Concerto, E flat, Liszt; Piano Concerto, F minor, Chopin.

SECOND FESTIVAL

May 17, 18, 19, 1895—Four Concerts

Soloists: Mme. Lillian Nordica, Miss Rose Stewart, Sopranos; Miss Gertrude May Stein, Contralto; Mr. William H. Rieger, Tenor; Mr. William H. Clarke, Bass; Mr. Max Heinrich, Baritone; Mr. Martinus Sieveking, Pianist; Mr. Clarence Eddy, Organist.

PRINCIPAL WORKS

Symphony, B minor (unfinished), Schubert; "Damnation of Faust," Berlioz; Overture, "Anacreon," Cherubini; Vorspiel "Tristan and Isolde," Wagner; Quartet from "Fidelio," Beethoven; Suite "L'Arlesienne," Bizet; Piano Concerto, Op. 22, G. minor, Saint-Saëns; Overture, "Melpomene," Chadwick.

THIRD FESTIVAL

May 21, 22, 23, 1896—Five Concerts

Soloists: Frau Katherine Lohse-Klafsky, Miss Rose Stewart, Sopranos; Mrs. Katherine Bloodgood, Miss Gertrude May Stein, Contraltos; Mr. Barron Berthald, Mr. Evan Williams, Tenors; Mr. Max Heinrich, Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Baritones; Mr. Van Veachton Rogers, Harpist; Mr. Alberto Jonas, Pianist; Mr. Herman Zeitz, Violinist.

PRINCIPAL WORKS

"Lohengrin," Act I, "Tristan and Isolde," (a) Vorspiel, (b) "Isolde's Liebestod," Wagner; Siegmund's "Love Song," Wagner; "Faust" Overture, Wagner; "Meistersinger," (a) Pogner's Address, (b) Vorspiel, Wagner; Overture, "Magic Flute," Mozart; Piano Concerto, E flat, Beethoven; Symphony, F major, A. A. Stanley; Phantasie, "Romeo and Juliet," Svendsen; Overture, "Sakuntala," Goldmark; Overture, "Ruy Blas," Mendelssohn; Symphonic Sketches, Chadwick; "Samson and Delilah," Saint-Saëns.

FOURTH FESTIVAL

May 13, 14, 15, 1897—Five Concerts

Soloists: Mme. Emma Calvé, Mrs. Francis Wood, Sopranos; Mrs. Katherine Bloodgood, Miss Jennie May Spencer, Contraltos; Mr. Barron Berthald, Mr. J. H. McKinley, Tenors; Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Mr. Heinrich Meyn, Baritones; Mr. Alberto Jonas, Pianist; Mr. Herman Zeitz, Violinist; Mr. Thomas C. Trueblood, Reader.

PRINCIPAL WORKS

Symphonic Poem, "Les Préludes," Liszt; Overture, "1812," Tchaikowsky; "Stabat Mater," Rossini; Symphony, "Consecration of Tone," Spohr; Piano Concerto, A minor, Paderewski; Overture, "Oberon," Weber; Serenade, Op. 48, Tchaikowsky; Violin Concerto, Op. 2, Wieniawski; Music to "Midsummer Night's Dream," Mendelssohn; "Arminius," Bruch.

FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

Soloists: Mme. Johanna Gadschi, Mrs. Jennie Patrick Walker, Sopranos; Miss Janet Spencer, Miss Gertrude May Stein, Contraltos; Mr. William J. Lavin, Mr. William H. Rieger, Mr. Barron Berthald, Tenors; Mr. David Bispham, Mr. William A. Howland, Signor Giuseppe Del Puente, Baritones; Mr. Alexander Heindl, Violoncellist; Miss Elsa von Grave, Pianist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; Symphony Pathétique, Tchaikowsky; Piano Concerto, A major, Liszt; Overture, "Academic Festival," Brahms; Symphonic Poem, "Attis," A. A. Stanley; Aria, "Am stillen Herd" (Meistersinger), Wagner; "Kaisermarch," Wagner; Rhapsodie, "Espana," Chabrier; Ballet Music (Carmen), Bizet; "Flying Dutchman," Wagner.

SIXTH FESTIVAL

May 11, 12, 13, 1899—Five Concerts

Soloists: Miss Sara Anderson, Miss Anna Lohmiller, Mme. Marie Brema, Sopranos; Miss Blanche Towle, Mrs. Josephine Jacoby, Contraltos; Mr. George Hamlin, Mr. Clarence Shirley, Tenors; Signor Giuseppe Campanari, Mr. Gwylm Miles, Baritones; Mr. Myron W. Whitney, Jr., Bass; Miss Elsa Von Grave, Pianist; Mr. Emil Mollenhauer, Mr. Herman Zeitz, Conductors.

PRINCIPAL WORKS

"Requiem," Brahms; Suite, Moskowski; Symphony, No. 3, Raff; Overture, "Benvenuto Cellini," Berlioz; Overture, "Hänsel and Gretel," Humperdinck; Symphony, "Rustic Wedding," Goldmark; Overture, "Robespierre," Litolf; "Samson and Delilah," Saint-Saëns.

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

Solists: Miss Sara Anderson, Mme. Juch-Wellman, Sopranos; Miss Isabel Bouton, Mme. Ernestine Schumann-Heink, Contraltos; Mr. G. Leon Moore, Mr. Evan Williams, Tenors; Mr. David Bispham, Mr. William A. Howland, Mr. Gwylm Miles, Baritones; Mr. Arthur Hadley, Violoncellist; Mr. Bernard Sturm, Violinist.

PRINCIPAL WORKS

Overture, "Lenore," Nos. 1, 2 and 3, Beethoven; "The Lily Nymph," G. W. Chadwick; Overture, "Oedipus Tyrannus," J. K. Paine; Suite in D, Bach; Symphony, No. 6, "Pastoral," Beethoven; Overture, "In der Natur," Dvorák; Suite, Op. 48, "Indian," MacDowell; Concerto, No. 1, G minor (for Violin), Bruch; Symphony in G, Mozart; Serenade, Op. 69, Volkman; Theme and Variations, and Finale, Suite in D minor, Op. 38, Foote; Overture, "Tragic," Brahms; "Hora Novissima," Op. 30, H. W. Parker.

EIGHTH FESTIVAL

May 16, 17, 18, 1901—Five Concerts

Soloists: Mrs. Marie Kunkel-Zimmerman, Soprano; Miss Fielding Roselle, Mme. Ernestine Schumann-Heink, Contraltos; Mr. Glenn Hall, Tenor; Signor Giuseppe Campanari, Mr. William Howland, Mr. Gwylm Miles, Baritones; Mr. Llewellyn L. Renwick, Organist; Mr. Albert Lockwood, Pianist; Mr. Bernard Sturm, Violinist; Mr. Alfred Hoffman, Violoncellist.

PRINCIPAL WORKS

"Elijah," Mendelssohn; Overture, "Egmont," Op. 84, Beethoven; Piano Concerto, B flat minor, Op. 23, Tschaikowsky; "Wotan's Farewell," from "Walküre," Wagner; Symphony, "In the New World," Dvorák; Symphonic Poem, "Les Eolides," César Franck; Concerto, for Violin, D minor, Op. 22, Tschaikowsky; Vorspiel and "Liebestod," "Tristan and Isolde," Wagner; Symphony, E flat, No. 1, Haydn; Suite, Op. 22, "Children's Games," Bizet; "Golden Legend," Sullivan.

*Official Program Book***NINTH FESTIVAL**

May 15, 16, 17, 1902—Five Concerts

Soloists: Mme. Johanna Gadschi, Mme. Evta Kileski, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Janet Spencer, Contraltos; Mr. Barron Berthald, Mr. Glenn Hall, Mr. James Moore, Mr. Marshall Pease, Tenors; Signor Emilio de Gogorza, Mr. William A. Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Van den Berg, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Orpheus," Gluck; "Faust," Gounod; "Tannhäuser," Wagner; Overture, "The Water Carrier," Cherubini; Concerto, A minor, Op. 54, Schumann; Symphony, No. 5, C minor, Beethoven; Symphony, B minor, (unfinished), Schubert; Suite for Strings, Tchaikowsky; Ballet Music (Azara), Paine; Overture, "King Richard III," Volkmann.

TENTH FESTIVAL

May 14, 15, 16, 1903—Five Concerts

Soloists: Miss Frances Caspari, Miss Shanna Cumming, Miss Anita Rio, Sopranos; Miss Isabelle Bouton, Mme. Louise Homer, Contraltos; Mr. Andreas Dippel, Mr. William Wegener, Tenors; Sig. Emilio de Gogorza, Mr. William Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Llewellyn L. Renwick, Organist; Mr. Carl Webster, Violoncellist; Mme. Fannie Bloomfield Zeisler, Pianist.

PRINCIPAL WORKS

"Caractacus," Elgar; "Aida," Verdi; Symphonic Poem, Op. 21, Volbach; Concerto, A minor, Op. 54 for Piano, Schumann; Symphony No. 6, C minor, Op. 58, Glazounow; Overture, "Rienzi," Wagner; Adriano's Aria (Rienzi), Wagner; "Lohengrin" Prelude, Wagner; Introduction, Act III (Lohengrin), Wagner; "Lohengrin's Narrative," Wagner; "Waldweben" (Siegfried), Wagner; "Song of the Rhine Daughters" (Götterdämmerung), Wagner; "Meistersinger" Vorspiel, Wagner; Finale to Act III, "Meistersinger," Wagner; Aria, "Abscheulicher" (Fidelio), Beethoven; Suite, Op. 16, Suk; Symphony in B minor, Op. 42 for Organ and Orchestra, Guilmant; Variations Symphonique for Violoncello, Boellmann.

ELEVENTH FESTIVAL

May 12, 13, 14, 1904—Five Concerts

Soloists: Miss Clara Henly Bussing, Miss Frances Caspari, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Florence Mulford, Contraltos; Mr. Holmes Cowper, Mr. Ellison van Hoose, Tenors; Sig. Giuseppe Campanari, Sig. Emilio de Gogorza, Baritones; Mr. Frederick Martin, Bass; Mr. Llewellyn L. Renwick, Organist

PRINCIPAL WORKS

"Fair Ellen," Bruch; "Dream of Gerontius," Elgar; "Carmen," Bizet; Overture-Fantasie, "Romeo and Juliet," Tchaikowsky; Symphony (unfinished), Schubert; Overture, "Magic Flute," Mozart; "Good Friday Spell," Wagner; Symphony, A major, No. 7, Beethoven; "Don Juan," Op. 20, Richard Strauss; Suite for String Orchestra, Juon; Suite, "Esclarmonde," Massenet.

TWELFTH FESTIVAL

May 11, 12, 13, 1905—Five Concerts

Soloists: Mme. Lillian Blauvelt, Mrs. Lillian French Read, Sopranos; Mrs. Daisy Force Scott, Miss Gertrude May Stein, Contraltos; Mr. Ellison Van Hoose, Mr. Alfred Shaw, Tenors; Mr. David Bispham, Mr. Vernon D'Arnalle, Baritones; Mr. Herbert Witherspoon, Bass; Mrs. Janet Durno Collins, Pianist; Mr. Henri Ern, Violinist; Mr. Bruno Steindel, Violoncellist.

PRINCIPAL WORKS

"St. Paul," Mendelssohn; "Arminius," Bruch; Overture, "Carneval," Dvorák; Symphony, "Country Wedding," Goldmark; Overture, "Solonelle," Glazounow; Concerto, for Piano, G minor, Saint-Saëns; Symphonic Poem, "Les Préludes," Liszt; Overture, "Academic Festival," Brahms; Symphony, B flat major, No. 4, Beethoven; "Death and Transfiguration," Strauss; Concerto, E minor for Violin, Mendelssohn; Vorspiel "Meistersinger," Wagner; Overture, "Coriolan," Beethoven.

THIRTEENTH FESTIVAL

May 10, 11, 12, 1906—Five Concerts

Soloists: Mme. Charlotte Maconda, Mrs. Lillian French Read, Miss Frances Caspari, Sopranos; Miss Isabelle Bouton, Miss Grace Munson, Contraltos; Mr. Glenn Hall, Mr. Ellison van Hoose, Tenors; Signor Giuseppe Campanari, Mr. Gwylm Miles, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Brahm van den Berg, Pianist.

PRINCIPAL WORKS

Symphony Pathétique, Op. 74, Tchaikowsky; Concerto, Pianoforte, A minor, Op. 16, Grieg; Overture, "Bartered Bride," Smetana; Italian Serenade, Hugo Wolff; Overture, "Liebesfrühling," G. Schumann; Serenade for Wind Choir, Op. 7, R. Strauss; Overture, "Magic Flute," Mozart; Symphony, D major, Op. 73; Brahms; Suite in D, Bach; Overture, "Leonore, No. 3," Beethoven; "Stabat Mater," Dvorák; "A Psalm of Victory," Stanley; "Aida," Verdi; Overture, "Euryanthe," von Weber.

FOURTEENTH FESTIVAL

May 8, 9, 10, 11, 1907—Five Concerts

Soloists: Mrs. Corinne Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heink, Miss Janet Spencer, Contraltos; Mr. Edward Johnson, Mr. Theodore van Yox, Tenors; Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold Kramer, Violinist; Mr. Albert Lockwood, Pianist.

PRINCIPAL WORKS

"The Messiah," Händel; "Samson and Delilah," Saint-Saëns; Overture, "Tannhäuser," Wagner; "Afternoon of a Faun," Debussy; Concerto, No. 2, D minor, Op. 44, Bruch; "Scene de Ballet," Op. 52, Glazounow; "Wotan's Farewell" and "Magic Fire," Wagner; Overture, "Genoveva," Schumann; "Sea Pictures," Elgar; Concerto, D minor, Rubinstein; Symphony, No. 7, Op. 52, Beethoven; Overture, "In the South," Elgar; Ball Scene from "Romeo and Juliet," Berlioz; Symphonic Poem, "On the Moldau," Smetana; "On the Shores of Sorrento," R. Strauss.

FIFTEENTH FESTIVAL

May 13, 14, 15, 16, 1908—Five Concerts

Soloists: Mrs. Corinne Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heink, Miss Janet Spencer, Contraltos; Mr. Edward Johnson, Tenor; Mr. Claude Cunningham, Mr. Earle G. Killeen, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold deMaré, Horn; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Creation," Haydn; "Faust," Gounod; Vorspiel "Meistersinger," Wagner; Lyric Suite, Op. 54, Grieg; Concerto for Organ, Op. 177, Rheinberger; Overture, "Barber of Bagdad," Cornelius; Valse de Concert, Glazounow; Introduction to Act I, "Fervaal," d'Indy; Concerto, (French Horn), Strauss; Symphony No. 1, Op. 38, Schumann; Overture, "Benvenuto Cellini," Berlioz; Two Legends, "Kalevala," "En Saga," Sibelius; Variations, Op. 36, Elgar; Overture, "Der faule Hans," Ritter; "Till Eulenspiegel's Merry Pranks," R. Strauss.

SIXTEENTH FESTIVAL

May 12, 13, 14, 15, 1909—Five Concerts

Soloists: Miss Perceval Allen, Mme. Olive Fremstad, Sopranos; Miss Margaret Keyes, Contralto; Mr. Daniel Beddoe, Mr. Edward C. Towne, Tenors; Mr. Earle G. Killeen, Baritone; Mr. Herbert Witherspoon, Bass; Mr. Alfred Barthel, Oboe; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"The Seasons," Haydn; "Damnation of Faust," Berlioz; Overture, "Improvisator," D'Albert; Symphony, No. 8, Op. 93, Beethoven; Symphonic Poem, "Attis," Stanley; Symphonic Valse, "At Sundown," Stock; "Love Song" (Feuersnot), Strauss; Overture, "Fingal's Cave," Mendelssohn; Concerto for Oboe, Op. 7, D minor, de Grandvaal; Symphony, No. 2, D major, Brahms; Overture, "Polonia," Wagner; "Siegfried's Rhine Journey," Wagner; Selections from "Parsifal," Wagner.

SEVENTEENTH FESTIVAL

May 18, 19, 20, 21, 1910—Five Concerts

Soloists: Mrs. Jane Osborn Hannah, Mrs. Corinne Rider-Kelsey, Mrs. Sybil Sammis MacDermid, Sopranos; Miss Margaret Keyes, Contralto; Mr. Daniel Beddoe, Tenor; Mr. Sidney Biden, Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mlle. Tina Lerner, Pianist.

PRINCIPAL WORKS

"Fair Ellen," Bruch; "Odysseus," Bruch; "The New Life," Wolf-Ferrari; Symphony, G minor, Mozart; Symphony, D minor, César Franck; "Manfred," Schumann; Concerto, F minor, Chopin.

EIGHTEENTH FESTIVAL

May 10, 11, 12, 13, 1911—Five Concerts

Soloists: Miss Perceval Allen, Mrs. Sybil Sammis MacDermid, Mme. Bernice de Pasquale, Sopranos; Miss Florence Mulford, Miss Janet Spencer, Contraltos; Mr. Reed Miller, Tenor; Mr. Clarence Whitehill, Baritone; Mr. Horatio Connell, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Judas Maccabeus," Händel; "Eugen Onegin," Tschaikowsky; Symphony, in B minor, Borodin; Symphony, C major, Schubert; Overture, "The Perriot of the Minute," Bantock; Overture, "The Carnival," Glazounow; "In Springtime," Goldmark; "Capriccio Espagnole," Rimsky-Korsakow; "Vschyrad," "Moldau," Smetana; "Bran-gäne's Warning" (Tristan), Wagner; Closing Scene (Götterdämmerung), Wagner.

NINETEENTH FESTIVAL

May 15, 16, 17, 18, 1912—Five Concerts

Soloists: Mme. Alma Gluck, Miss Florence Hinkle, Sopranos; Miss Florence Mulford, Mrs. Nevada Van der Veer, Contraltos; Mr. Ellison Van Hoose, Mr. Reed Miller, Tenors; Mr. Marion Green, Baritone; Mr. Herbert Witherspoon, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Dream of Gerontius," Elgar; "Samson and Delilah," Saint-Saëns; "Chorus Tri-omphalis," Stanley; Vorspiel, "Hänsel and Gretel," Humperdinck; Legende, "Zora-hayda," Svendsen; Symphony, No. 5, E minor, Op. 64, Tchaikowsky; Overture, "Coriolan," Beethoven; Symphony, No. 4, E minor, Op. 98, Brahms; Symphonic Poem, "Les Préludes," Liszt; Overture, "Melusine," Mendelssohn; Symphonic Poem, "Le Chasseur Maudit," César Franck; Suite, "Die Königskinder," Humperdinck; March Fantasie, Op. 44, Guilmant.

TWENTIETH FESTIVAL

May 14, 15, 16, 17, 1913—Five Concerts

Soloists: Miss Florence Hinkle, Mme. Marie Rappold, Sopranos; Mme. Schu-mann-Heink, Miss Rosalie Wirthlin, Contraltos; Mr. Lambert Murphy, Tenor; Sig. Pasquale Amato, Mr. Frederick A. Munson, Mr. William Hinshaw, Baritones; Mr. Henri Scott, Bass.

PRINCIPAL WORKS

"Walrus and the Carpenter," Fletcher; "Laus Deo," Stanley; "Manzoni Requiem," Verdi; "Lohengrin," Act I, Wagner; "Meistersinger," Finale, Wagner; Symphony, No. 5, C minor, Beethoven; Overture, "Academic Festival, Op. 80," Brahms; Overture, "Merry Wives of Windsor," Nicolai; Overture, "Flying Dutchman," Wagner; Over-ture, "Tannhäuser," Wagner; Suite, "Wand of Youth," Elgar; Suite, "Woodland," Op. 42, MacDowell; Tone Poem, "Don Juan," Richard Strauss; Hungarian Dances, Brahms-Dvorák; "Song of the Rhine Daughters," Funeral March (Götterdämmerung), Wagner.

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

Soloists: Miss Inez Barbour, Mme. Alma Gluck, Miss Florence Hinkle, So-pranos; Miss Margaret Keyes, Contralto; Mr. Riccardo Martin, Mr. Lambert Mur-phy, Tenors; Sig. Pasquale Amato, Mr. Reinald Werrenrath, Baritones; Mr. Henri Scott, Bass; Mr. Earl V. Moore, Organist.

Official Program Book

PRINCIPAL WORKS

"Into the World," Benoit; "Caractacus," Elgar; "Messiah," Händel; D minor Symphony, César Franck; B minor Symphony, Schubert; Overtures, "Benevenuto Cellini," Berlioz; "Bartered Bride," Smetana; Symphonic Poems, "Phaeton," Saint-Saëns; "Till Eulenspiegel," Strauss; "Midsummer Night's Dream Music," Mendelssohn; "Impressions of Italy," Charpentier; "Festival March and Hymn to Liberty," Stock; Prelude, Act III, "Natoma," Herbert; "Fire Music," Wagner.

TWENTY-SECOND FESTIVAL

May 19, 20, 21, 22, 1915—Six Concerts

Soloists: Miss Leonora Allen, Miss Frieda Hempel, Miss Ada Grace Johnson, Miss Olive Kline, Sopranos; Miss Margaret Keyes, Contralto; Mr. Giovanni Martinelli, Mr. Lambert Murphy, Tenors; Mr. Theodore Harrison, Mr. Clarence Whitehill, Baritones; Mr. Harold Bauer, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"The New Life," Wolf-Ferrari; "The Children's Crusade," Pierné; Pianoforte Concerto, A minor, Op. 54, Schumann; Symphony No. 1, C minor, Op. 68, Brahms; Overture, "Leonore," No. 3, Beethoven; Fantasia-Overture "Hamlet," Tschaikowsky; "Wotan's Farewell and Magic Fire" (Walküre); "Siegfried in the Forest," Wagner; "Life's Dance," Delius.

TWENTY-THIRD FESTIVAL

May 17, 18, 19, 20, 1916—Six Concerts

Soloists: Miss Frieda Hempel, Miss Florence Hinkle, Miss Ada Grace Johnson, Miss Maude C. Kleyn, Miss Doris Marvin, Sopranos; Miss Sophie Braslau, Mme. Margarete Matzenauer, Contraltos; Mr. Horace L. Davis, Mr. Morgan Kingston, Mr. John McCormack, Tenors; Mr. Pasquale Amato, Mr. Robert Dieterle, Mr. Chase B. Sikes, Mr. Reinald Werrenrath, Baritones; Mr. Gustaf Holmquist, Bass; Mr. Ralph Kinder, Organist; Mr. Richard D. T. Hollister, Reader.

PRINCIPAL WORKS

"Paradise Lost," M. Enrico Bossi; "The Children at Bethlehem," Pierné; "Samson and Delilah," Saint-Saëns; Symphony No. 7, A major, Beethoven; Symphony, E flat, Mozart; Overture—Fantasia "Francesca da Rimini," Tschaikowsky; Wedding March and Variations from "Rustic Wedding," Goldmark; Suite, Dohnanyi; "Love Scene" from "Feuersnot," Strauss; Swedish Rhapsody, Alfven.

TWENTY-FOURTH FESTIVAL

May 2, 3, 4, 5, 1917—Six Concerts

Soloists: Miss Maude Fay, Miss Lucy Gates, Miss Lois M. Johnston, Sopranos; Mrs. Anna Schram-Imig, Mezzo-Soprano; Mme. Margarete Matzenauer, Miss Christine Miller, Contraltos; Mr. Morgan Kingston, Signor Giovanni Martinelli, Tenors; Signor Giuseppe De Luca, Mr. Chase B. Sikes, Baritones; Mr. Gustaf Holmquist, Bass; Miss Ethel Leginska, Pianist; Mr. Richard Keys Biggs, Organist.

PRINCIPAL WORKS

"The Dream of Gerontius," Elgar; "Aida," Verdi; "The Walrus and the Carpenter," Fletcher; E major Symphony, Alfvén; D major Symphony, Brahms; "Jupiter" Symphony, Mozart; "Othello" Overture, Dvorák; "Fingal's Cave" Overture, Mendelssohn; G minor Concerto, Rubinstein; "Dance Rhapsody," Delius; "Molly on the Shore," Mock Morris; and "Shepherds Hey," Granger; "Finlandia," Sibelius; "Siegfried's Rhine Journey," Wagner.

TWENTY-FIFTH FESTIVAL

May 15, 16, 17, 18, 1918—Six Concerts

Soloists: Miss Ada Grace Johnson, Miss Lois Marjorie Johnston, Mme. Claudia Muzio, Miss Myrna Sharlow, Sopranos; Miss Nora Crane Hunt, Mme. Margarete Matzenauer, Miss Emma Roberts, Contraltos; Mr. Paul Althouse, Mr. James Hamilton, Mr. Ippolito Lazaro, Mr. Giovanni Martinelli, Mr. Odra Patton, Tenors; Mr. Guisepppe de Luca, Mr. Robert Dieterle, Mr. Bernard Ferguson, Mr. Arthur Middleton, Mr. David D. Nash, Baritones; Mr. Joseph Bonnet, Organist; Mr. Rudolph Ganz, Pianist.

PRINCIPAL WORKS

"Carmen," Bizet; "Into the World," Benoit; "The Beatitudes," Franck; D minor Symphony, Schumann; Indian Suite, MacDowell; Lenore, No. 3, Overture, Beethoven; "The Secret of Susanne," Overture, Wolf-Ferrari; Suite, "Scheherazade," Rimsky-Korsakow; Suite, "The Wand of Youth," Elgar; "An Afternoon of a Faun," Debussy; "Irish Rhapsody," Herbert; "L'Apprenti Sorcier," Dukas; Fantasie and Fugue, Liszt; Pianoforte Concerto in B flat minor, Tchaikowsky.

TWENTY-SIXTH FESTIVAL

May 14, 15, 16, 17, 1919—Six Concerts

Soloists: Miss Anna Fitziu, Miss Lois Marjorie Johnston, Sopranos; Miss Merle Alcock, Mrs. Louise Homer, Miss Minerva Komenarski, Contraltos; Mr. Fernando Carpi, Mr. Arthur Hackett, Tenors; Mr. Robert R. Dieterle, Mr. Andres de Seguro, Baritones; Mr. Gustaf Holmquist, Bass; Mr. Ossip Gabrilowitsch, Pianist; Mr. Charles M. Courboin, Organist.

PRINCIPAL WORKS

"Faust," Gounod; "Ode to Music," Hadley; "Fair Land of Freedom," Stanley; "Eroica" Symphony, Beethoven; B flat Symphony, Chausson; G minor Symphony, Mozart; D major Suite, Bach; Overture, "A Russian Easter," Rimsky-Korsakow; Overture, "Carneval," Dvorák; Ballet-Suite, "Sylvia," Delibes; "The Enchanted Forest," d'Indy; Rhapsodie, "Norwegian," Lalo; Pianoforte Concerto, B flat major, Brahms.

TWENTY-SEVENTH FESTIVAL

May 19, 20, 21, 22, 1920—Six Concerts

Soloists: Miss Myrna Sharlow, Miss Lenora Sparks, Sopranos; Miss Carolina Lazzari, Madame Margaret Matzenauer, Contraltos; Mr. James Hamilton, Mr. Edward Johnson, Mr. William Wheeler, Tenors; Mr. Robert R. Dieterle, Mr. Leon Rothier, Mr. Titta Ruffo, Mr. Renato Zanelli, Baritones; Mr. Josef Lhévinne, Pianist; Mr. Arthur Edwin Kraft, Organist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; "Damnation of Faust," Berlioz; B flat major Symphony, No. 1, Schumann; F minor Symphony, Tchaikowsky; Overture, "Patrie," Bizet; Overture, "Euryanthe," von Weber; Overture, "Russlan and Ludmilla," Glinka; Symphonic Poem, "Tasso," Liszt; "Vysehrad," "The Moldau," Smetana; Capriccio Espagnole, Rimsky-Korsakow; Symphonic Poem, No. 3, "Le Chasseur Maudit," Franck; Symphonic Poem, "Finlandia," Sibelius; Concerto for Pianoforte, No. 1, C major, Beethoven; Concerto for Pianoforte, No. 1, E flat major, Liszt.

Detailed Repertoire of the May Festival, Choral Union, and Extra Concert Series

From 1888 to 1920 Inclusive

List of Organizations, Artists, and Works

ORCHESTRAS

Boston Festival (51); Boston Symphony (5); Chicago Festival (3); Chicago Symphony (82); Cincinnati (2); Detroit (10); Detroit Symphony (2); New York Philharmonic; New York Symphony; Philadelphia (2); Pittsburg (7).

STRING QUARTETS

Detroit Philharmonic Club (4); Flonzaley Quartet (6); Kneisel Quartet (4); New York Philharmonic Club; Spiering Quartet; New York Chamber Music Association (11 artists).

CONDUCTORS

Damrosch; Gabrilowitsch (2); Herbert (3); Killeen; Kneisel; Kunwald; Mollenhauer (31); Muck; Nikisch (2); Pauer (3); Rosenbecker; Seidl; Stanley (87); Stock (50); Stokowski (2); Stransky; Thomas (6); Urach; Zeitz.

ARTISTS

SOPRANOS

Mme. Alda; Miss Leonora Allen; Miss Perceval Allen (4); Miss Bailey (2); Miss Inez Barbour; Mrs. Bishop (5); Mme. Blauvelt; Mme. Brema; Miss Broch; Mrs. Bussing; Mme. Calvé; Miss Anna Case; Mrs. Cumming; Miss Doolittle; Mms. Fabris (3); Mme. Farrar; Maude Fay; Miss Anna Fitziu; Mrs. Ford (2); Mme. Fremstad (2); Mme. Gadske (3); Mme. Galli-Curci; Miss Lucy Gates; Miss Goodwin; Mme. Gluck (2); Miss Harrah; Miss Frieda Hemple (2); Mrs. Henschel; Miss Hiltz; Miss Hinkle (5); Miss Johnson (3); Miss Johnston (5); Mme. Juch (3); Mme. Kaschowska; Mme. Kileski (2); Mme. Klafsky; Miss Kleyn (2); Mme. Linne; Miss Lohmiller; Mrs. Sammis MacDermid (2); Mme. Maconda (2); Miss Marvin; Miss Nina

Morgana; Mme. Muzio; Mrs. Nikisch; Mme. Nordica (2); Miss Osborne; Mrs. Osborne-Hannah (2); Miss Parmeter; Mme. Pasquale (2); Mrs. French-Read (2); Mrs. Rider-Kelsey (6); Mme. Rappold (2); Miss Rio (5); Mme. de Vere-Sapio (2); Mme. Sembrich; Miss Sharlow (2); Miss Sparkes; Mme. Steinbach; Miss Stevenson; Miss Stewart (5); Mme. Tanner-Musin; Mrs. Walker (2); Mrs. Winchell (2); Mrs. Wood; Mrs. Zimmerman (2).

CONTRALTOS

Mrs. Alcock; Mrs. Bloodgood (3); Mme. Bouton (4); Miss Buckley (2); Mrs. Clements (2); Miss Crawford; Miss Muriel Foster; Miss Glenn; Miss Hall; Miss Heinrich; Mme. Homer (8); Miss Hunt; Mme. Jacoby (2); Miss Keyes (7); Miss Komenarski; Carolina Lazzari (2); Mme. Matzenauer (6); Christine Miller; Miss Mulford (3); Miss Munson (2); Mrs. Pease (2); Miss Roberts; Miss Roselle (2); Mrs. Scott; Mme. Schumann-Heink (6); Miss Spencer (6); Miss Stein (10); Miss Stoddard; Miss Towle; Mme. van der Veer; Miss Weed; Mrs. Wright; Miss Wirthlin.

TENORS

Althouse; Beddoe (3); Berthald (4); Bonci (2); Carpi; Caruso; Cowper (2); Davies; Davis; Dippel (2); Gordon; Hackett; Hall (8); Hamlin (5); Hamilton (3); Edward Johnson (5); Jordan (2); Kingston (2); Knorr (2); Lavin; Lazaro; Martinelli (3); McCormack; McKinley (2); Murphy (5); Patton (2); Stevens (4); Towne (3); van Hoose (4); van York; Wegener; Wheeler; Williams (4).

BARITONES AND BASSES

Amato (4); Beresford (2); Bispham (6); Campanari (11); Campbell; Campion; Clarke; Connell (2); Crane; D'Arnalle (3); Del Puente; De Luca (2); Dieterle (5); Gogorza (6); Marion Greene (2); Plunket Green (2); Theodore Harrison (3); Heinrich (9); Henschel; Hinshaw; Holmes; Holmquist (4); Howland (11); Killeen (2); Lamson (6); Martin (7); Meyn (5); Miles (5); Mills (2); Munson; Nash; Rothier; Ruffo; Scott (4); de Seguro; Senger; Sikes (2); Spalding; Stracciari; Werrenrath (4); Whitehill (4); Whitney (2); Witherspoon (7); Zanelli.

PIANISTS

d'Albert; Aus der Ohe (4); Bauer (3); Busoni; Carreno (2); Gabrilowitsch (3); Dohnanyi; Durno-Collins (2); Friedheim (2); Ganz; Hambourg; Hoffman; Jonas (5); Lachaume (2); Leginska (2); Tina Lerner (2); Lhévinne (2); Lockwood (3); De Pachman; Paderewski (3); Prokofieff; Pugno; Renard; Samaroff (2); Schmall (3); Seyler (2); Sickiez; Sieveking; Sternberg (3); Sumowska; van den Berg; von Grave (2); Zeisler (2).

VIOLINISTS

T. Adamowski; Bendix; Miss Botsford; Breeskin; Burmester; Elman; Ern; Flesch; Halir; Heerman; Heifetz; Kramer; Kreisler (3); Lichtenberg; Lockwood; Loeffler; Macmillan; Musin; Miss Powell (2); Ricarde; Rosen; Seidel; Sturm (2); Winternitz; Ysaye (2); Yunk (2); Zeitz (3).

VIOLONCELLISTS

Abel; J. Adamowski; Bramsen; Bronstein; Casals; Diestel; Gerardy; Giese; Heberlein; Heindl; Hekking; Hoffman; Elsa Ruegger (2); Schmitt; Schroeder; Steindl.

ORGANISTS

Archer; Biggs; Bonnet (2); Courboin; Eddy (2); Guilmant; Kinder; Kraft; Middleschulte; Moore; Renwick (8).

CHORAL WORKS WITH ORCHESTRA

Berlioz, "Damnation of Faust" (5); Bizet, "Carmen" (2); Bossi, "Paradise Lost"; Bruch, "Arminius" (2), "Odysseus"; Buck, "Light of Asia"; Chadwick, "Lily Nymph"; Dvorák, "Stabat Mater"; Elgar, "Caractacus" (First Time in America, 1893), (2); "Dream of Gerontius" (3); Franck, "The Beatitudes"; Gluck, "Orpheus"; Gounod, "Redemption," "Faust" (3); Hadley, "Ode to Music"; Händel, "Judas Maccabeus," "Messiah" (5); Haydn, "Creation," "Seasons"; Mendelssohn, "Elijah" (2); "St. Paul" (2); "42nd Psalm" (2); Parker, "Hora Novissima"; Pierné, "The Children at Bethlehem," "The Children's Crusade"; Rheinberger, "Christophus"; Rossini, "Stabat Mater"; Saint-Saëns, "Samson and Delilah" (5); Stanley, "A Psalm of Victory," "Laus Deo"; Sullivan, "Golden Legend"; Coleridge-Taylor, "Hiawatha's Wedding Feast"; Tschaiakowsky, "Eugen Onegin"; Verdi, "Manzoni Requiem" (4), "Aida" (3); Wagner, "Flying Dutchman," "Lohengrin," Act I (3); Meistersinger (I'finale), (2); "Tannhäuser" (Paris version); Wolf-Ferrari, "The New Life" (2).

SMALLER CHORAL WORKS AND SELECTIONS WITH ORCHESTRA

Benoit, "Into the World" (Children's Chorus) (2); Brahms, "Requiem" (two choruses); Bruch, "Fair Ellen" (4), "Flight into Egypt" (2); "Flight of the Holy Family" (2); Cornelius, "Salemaleikum," from "Barber of Bagdad"; Faning, "Song of the Vikings"; Fletcher, "Walrus and Carpenter" (Children's Chorus (2); Foote, "Wreck of the Hesperus"; Gounod, "Gallia" (5); "Lovely Appear" and "Unfold Ye Everlasting Portals," from "Redemption" (3); Grieg, "Discovery" (2); Marchetti, "Ave Maria" (2); Massenet, "Narcissus"; Rheinberger, "The Night" (2); Saint-Saëns, "Spring Song" from "Samson and Delilah"; Stanley, "Chorus Triumphalis" (4), "Consecration Hymn" (3), "Fair Land of Freedom"; Verdi, "Stabat Mater"; Wagner, "Spinning Song," "Flying Dutchman," Act II; "Hail Bright Abode" from "Tannhäuser" (3); "Flower Girls Scene" from "Parsifal," "Bachanale" and "Chorus of Sirens" from "Tannhäuser," Act I, Scene 1. Finale. In addition a large number of part-songs, madrigals, motets, etc., both ancient and modern, have been given.

SYMPHONIES

Alfvén—No. 3, E major. Beethoven—No. 2, D major (2); No. 3, "Eroica" (2); No. 4, B flat major; No. 5, C minor (3); No. 6, "Pastoral"; No. 7, A major (4); No. 8, F major (3). Borodin—No. 2, B minor. Brahms—C minor, No. 1; D major, No. 2 (4);

No. 3, F major; No. 4, E minor Chausson—B flat. Dubois—"Symphonie Francais." Dvorák—D major, No. 1; "In the New World," No. 5 (2). Franck—D minor (2). Glazounow—G minor, No. 6. Goldmark—"Rustic Wedding" (2). Haydn—E flat, No. 1. Mendelssohn—A minor, "Scotch." Mozart—G major (Short Symphony); G minor (3); E flat major; C major (Jupiter). Raff—"Im Walde." Schubert—B minor, "Unfinished" (6); No. 10, C major (2). Schumann—B flat (4); D minor (2); "Rhenish." Spohr—"Consecration of Tones." Stanley—F major. Tschaikowsky—E minor, No. 5 (6); F minor; "Pathetic" (4).

SYMPHONIC POEMS AND ORCHESTRAL SELECTIONS

Alfvén—"Swedish Rhapsody." Bach—Adagio, Gavotte: Præludium et Fuga; Suite in D (3). Beethoven—Allegretto, 7th Symphony; Allegretto scherzando, 8th Symphony. Berlioz—"Ball Scene" from "Romeo and Juliet" Symphony; Danse des Sylphes; Menuetto, "Will o' the Wisp"; Marche, Hongroise" (2). Bizet—Ballet Music, "Carmen"; Suite, "Children's Games"; Suite, "Les Arlesienne" (2). Bourgault-Ducoudray—"Burial of Ophelia." Brahms—Hungarian Dances (Fourth Set). Cassella "Italia." Chabrier—Entr'acte "Gwendoline"; "Rhapsodie Espana" (3). Chadwick—Symphonic Sketches. Charpentier—"Impressions d'Italie" (2). Debussy—"An Afternoon of a Faun" (3); "March Ecossaise"; "Cortège and Air de Danse." Delibes—Intermezzo, "Naila"; Ballet-Suite, "Sylvia." D'Indy—Introduction, Act I, "Fervaal"; "The Enchanted Forest." Delius—"Life's Dance"; "Dance Rhapsody." Dohnanyi—Suite (2). Dubois—Petit Suite. Dukas—"L'Apprenti Sorcier" (2). Dvorák—Largo from "New World Symphony" (2); Symphonic Variations; Suite in D minor; Scherzo Capriccioso, Op. 66. Elgar—"Enigma" Variations; Suite, "Wand of Youth" (2); March, "Pomp and Circumstance" (2). Enesco—Roumanian Rhapsody, No. 1, in A. Franck—Symphonic Poem, "Les Eolides." German—Ballet Music, "Henry VIII." Gilson—Fanfare Inaugurale. Glazounow—Suite, Valse de Concert. Glière—"The Sirens." Goldmark—Prelude, Act III, "Cricket on the Hearth"; Scherzo; Theme and Variations from "Rustic" Symphony (2). Gounod—"Hymn to St. Cecelia." Grainger—"Molly on the Shore"; "Mock Morris"; "Shepherd's Hey." Greig—"Herzwunden," "Im Frühling" (Strings) (2); Suite, "Peer Gynt" (2); Lyric Suite, Op. 54. Gretry-Mottl—Ballet Music, "Cephale and Procris." Hadley—Variations; Festival March. Haydn—"Austrian National Hymn" (Strings). Herbert—Prelude, Act III, "Natoma"; Irish Rhapsody. Humperdinck—Dream Music, "Hänsel and Gretel"; Vorspiel II and III, "Königs-Kinder." Juon—Suite for String Orchestra. Kaun—Festival March. Lalo—"Norwegian Rhapsodie" (2). Liadow—"Le Lac Enchanté," "Kikimorora." Liszt—"Les Préludes" (5); "Tasso" (2); Grand Polonaise in E; Rhapsodie No. IX; Hungarian Rhapsody No. 1; "Marguerite" from "Faust" Symphony. MacDowell—Suite, Op. 42 (2); "Indian" (2). Mackenzie—Benedictus. Massenet—Prelude, Act III, "Hérodiade"; Suite, "Les Erinnyes"; Suite, "Esclarmonde." Mendelssohn—"Mid-Summer Night's Dream" Music (3); Scherzo. Moszkowski—"Malaguena" and "Maurische" Danse; "Boabdil"; Suite d'Orchestre. Paganini—"Mobile Perpetuum." Paine—Moorish Dances. Ponchielli—"Danza dell' Or." Puccini—"La Bohème," Fantasia. Ravel—Suite, "Mother Goose," three movements. Rimsky-Korsakow—Symphonic Poem, "Scherherazade" (2); Capriccio Espagnol, Op.

34 (2). Saint Saëns—"A Night in Lisbon"; Symphonic Poem, "Le Rouet d'Omphale"; "La Jeunesse d'Hercules"; "Marche Heroique"; "Phaëton." Schillings—"Vorspiel," Act II; "Ingwelde"; "Harvest Festival"; "Moloch." Schubert—Theme and Variations, D major Quartet (Strings); March in E flat. Sibelius—"The Swan of Tuonela," "Lemminkäinen Turns Homeward"; Valse triste; "Finlandia" (3); "En Saga." Sinigaglia—"Suite Piemontesi"; Perpetuum Mobile" (for strings). Smetana—"Sarka"; Symphonic Poem, "Wallenstein's Camp"; "Vysehrad" (2); "On the Moldau" (3). Stanley—Symphonic Poem, "Attis" (2); Scherzo from F major Symphony. Stock—"At Sunset," Symphonic Waltz; "Festival March and Hymn to Liberty"; March and Hymn to Democracy." Strauss, Ed.—Seid umschlungen Millionen." Strauss, Richard—Tone Poem, "Don Juan" (3); "Tod and Verklärung" (2); Love Scene from "Feuersnot" (2); "On the Shores of Sorrento" (2); "Till Eulenspiegel" (2). Svendsen—Allegretto Scherzando; Krönung's Marsch"; Fantasie, "Romeo and Juliet" (2); Legend "Zorahayda." Tschaiakowsky—Adagio, from E minor Symphony; Andante from B flat Quartette (2); Elegy; "Pizzicato Ostinato," from F minor Symphony; Theme, Variations and Polacca (2); Marche, "Sclav"; Serenade, Op. 48 (2); Suite, "Casse Noisette"; Overture-Fantasia, "Francesca da Rimini"; Overture-Fantasia "Hamlet." Volbach—"Es waren zwei Königskinder." Van der Stucken—"Spring Night." Wagner—"Huldigungsmarsch" (2); "Kaisermarsch" (2); "Siegfried" Idylle; Fragment from "Tannhäuser"; Bacchanale (3); "Traume" (2); Introduction to Act III, "Lohengrin"; "Ride of the Valkyrs" (3); "Magic Fire" (3); "Forge Songs"; "Siegfried in the Forest"; "Waldweben" (2); "Siegfried and the Bird"; "Siegfried's Rhine Journey and Passing of Brunhilde's Rock" (5); "Song of the Rhine Daughters"; "Siegfried's Death"; "Siegfried's Funeral March" (2); Closing Scene from "Götterdämmerung"; "Love Scene and Brangäne's Warning"; "Flower Girl's Scene"; "Good Friday Spell" (3); "Procession of the Knights of the Grail and Glorification" (Prelude and Love-Death (Tristan). von Weber—"Invitation to the Dance." Wolf—"Italian Serenade."

OVERTURES

d'Albert—"Der Improvisator." Bantock—"The Perriot of the Minute." Beethoven—"Coriolanus" (3); "Egmont" (2); "Fidelio" (3); "Lenore," Nos. 1 and 2; No. 3 (9). Berlioz—"Benvenuto Cellini" (3); "Carnival Romain" (3). Bizet—"Patrie." Brahms—"Akademische Fest" (4); "Tragische." Chabrier—"Gwendoline." Chadwick—"Melpomene." Cherubini—"Anacreon"; "Wasserträger." Cornelius—"Barber of Bagdad." Dvorák—"Carneval" (2); "In der Natur"; "Othello." Elgar—"Cockaigne"; "In the South" (2). Goldmark—"Sakuntala"; "Im Frühling" (3); Glazounow—"Carnival"; "Solonelle" (2). Glinka—"Russlan and Ludmilla." Humperdinck—"Hänsel and Gretel" (2). Litloff—"Robespierre." Mendelssohn—"Fingal's Cave" (2); "Midsummer Night's Dream" (2); "Ruy Blas"; "Melusina." Mozart—"Figaro" (3); "Magic Flute" (3); "Der Schauspieldirektor." Nicolai—"Merry Wives of Windsor." Paine—"Oedipus Tyrannus." Rimsky-Korsakow—"A Russian Easter." Ritter—"Der Faule Hans." Rossini—"William Tell." Scheinpflug—"To a Shakespeare Comedy." Schumann, G.—"Liebesfrühling." Schumann, R.—"Genoveva" (2); "Manfred." Sinigaglia—"Le Baruffe Chiozotte." Smetana—"Bartered Bride" (3). Thomas—"Mignon." Tschaiakowsky—"1812" (2); "Romeo and Juliet"; Overture-Fantasia, "Hamlet." von

Reznicek—"Donna Diana." Wagner—"Faust" (2); "Flying Dutchman" (3); "Lohengrin" (5); "Meistersinger" (9); "Parsifal" (2); "Polonia"; "Rienzi" (4); "Tannhäuser" (10); "Tristan" (5). von Weber—"Euryanthe" (4); "Freischütz"; "Oberon" (7); "Jubel." Wolf-Ferrari—"The Secret of Susanne."

CONCERTOS

Beethoven—C major (Pianoforte); E flat (Pianoforte). F. Boellman—((Violoncello). Brahms—B flat (Pianoforte). Bruch—D minor; G minor (Violin) (2); Scotch Fantasia (Violin). Chaminade, D major (Flute). Chopin—E minor (Pianoforte); F minor (Pianoforte). Dubois—(Organ). Ernst—(Violin). Golterman—(Violoncello). Greig—A minor (Pianoforte) (2). de Grandvaal—D minor (Oboe). Guilmant—D minor (Organ). Händel—G major (Organ, Oboe and Strings). Henselt—G major (Pianoforte). Lalo—"Symphonie Espagnol" (Violin). Linder—(Violoncello). Liszt—E flat (2); A major; "Hungarian Fantasia" (Pianoforte). Mendelssohn—E minor (Violin) (5). Padereski—A minor (Pianoforte). Paganini—(Violin). Rheinberger—G minor (Organ). Rubinstein—D minor (Pianoforte) (3). Saint-Saëns—A minor (Violoncello) (2); G minor (Pianoforte) (2); B minor (Violin); Rondo Capriccioso (Violin) (4). Schumann—A minor (Pianoforte) (2). Strauss—Horn Concerto. de Swert—D minor (Violoncello). Tschaikowsky—B flat minor (Pianoforte) (2). Wieniawski—D minor (Violin) (5).

ENSEMBLE MUSIC (QUARTETS, ETC.)

Bach, W. Friedman—"Sonata a Tre." Beethoven—G major, Op. 18, No. 2; D major, Op. 18, No. 3; A major, Op. 18, No. 5 (2); Sonata in A major for Piano and Violoncello; Quintet, E flat major, Op. 16, for Pianoforte, Oboe, Clarinet, Bassoon, and French Horn. Brahms—Quintet, B minor, Op. 115, for Clarinet and Strings. Debussy—"Le Petit Berger," for Flute, Harp, and Violoncello. Dvorák—F major, Op. 96 (2); E major, Op. 51; A flat major, Op. 105. Franck—D major. Goossens—"Five Impressions of a Holiday," Op. 7, for Pianoforte, Flute, and Violoncello. Granados—Dance Espagnole, for Flute, Harp, and Violoncello. Grieg—Op. 27. Händel—Sonata in A major, for Violin and Pianoforte (2); Sonata, No. 4, D major, for Pianoforte and Violin. Haydn—D major, Op. 76, No. 5 (2); G minor, Op. 74, No. 3; D minor, Op. 76, No. 2. Hue—"Le Rouet," for Flute, Harp, and Violoncello. Jadassohn—Quintet, Op. 76. Kurth—Sextet. Leclair l'Aine—Sonata a Tre (2). Mendelssohn—E flat, Op. 12. Mozart—D major (2). Raff—D minor. Ravel—Sonatina en Trio, for Flute, Harp, and Violoncello. Rubinstein—C minor, Op. 17, No. 2, Op. 19. Saint-Saëns—Piano Septet, Op. 65. Schubert—D minor (3). Schumann—Piano Quintet, Op. 44. Smetana—E minor. Strawinsky—"Three Pieces." Tschaikowsky—Trio, A minor. von Dittersdorf—D major. Wolf—"Italianische Serenade." Wolf-Ferrari—"Sinfonia da Camera," B flat major, Op. 8, for Pianoforte, Violins, Viola, Violoncello, Double-Bass, Flute, Oboe, Clarinet, Bassoon, and French Horn.

ARIAS

Bach (4); Beethoven (6); Bellini (5); Bizet (5); Caccini (2); Chadwick (3); Charpentier (4); Delibes (2); Danizetti (10); Giordani (2); Gluck (4); Gounod

(13); Händel (20); Haydn (4); Leoncavallo (9); Massenet (20); Mercadante (2); Meyerbeer (7); Mozart (21); Pasiello (2); Pergolese (4); Ponchielli (2); Peccini (3); Rossi (3); Rossini (9); Saint-Saëns (4); Thomas, A. (8); Thomas, G. (3); Tschaikowsky (7); Verdi (15); Wagner (42); von Weber (7).—Auber; Bemberg; Berlioz; Boito; Bononcini; Catalani; Cornelius; David; D'Aqua; Debussy; Godard; Goetz; Gomez; Gretry; Graun; Halevy; Monteverdi; Peccia; Proch; Schubert; Scarlatti; Secchi; Spohr, one each.

SONGS

D'Albert (2); Allitsen (2); Alvarez (3); Bach (3); Beach (4); Beethoven (5); Bemberg (4); Bizet (2); Bohm (2); Brahms (47); Cadman (5); Carissimi (2); Carpenter (2); Chadwick (11); Chaminade (3); Chopin (3); Cimarosa (2); Clay (7); Cowen (2); Damrosch (2); Debussy (3); Elgar (4); Old English (17); Foote (6); Franz (6); Old French (8); Giordani (3); Gounod (5); Grieg (13); Hahn (4); Hammond (2); Henschel (9); Hildach (4); Homer (4); Horrocks (3); Old Irish (19); Jadassohn (2); Jensen (2); Korbay (5); Lalo (3); Liszt (5); Loewe (8); Lucas (2); MacDowell (4); MacFadden (2); Mackenzie (3); Massenet (3); Mendelssohn (11); Meyer-Helmund (3); Parker (2); Purcell (5); Rachmaninoff (8); Reger (2); Rimsky-Korsakow (2); Rubinstein (11); Rummell (2); Saint-Saëns (4); Salter (2); Schubert (73); Schumann (60); Old Scotch (6); Schneider (2); Sieving (2); Somerville (13); R. Strauss (26); Sullivan (2); Thomas, G. (15); Tosti (4); Tschaikowsky (10); Wolf (14).—Alfvén; d'Ambrosio; Bantock; Bishop; Bononcini; Bovio; Branscombe; Bruneaux; Callone; Colburn; Coleridge-Taylor; Cornelius; Cox; Delbruck; Delibes; Faning; Faure; Franck; Foudrain; Goldmark; Gretchaninoff; Händel; Haydn; Kjerulf; Koemmenich; LaForge; Legrenze; Leoncavallo; Mana Zucca; Marchesi; Mascagni; Pitt; Polak; Poldowski; Quilter; Rabey; Ravasenga; Renard; Rich; Rossini; Salvator-Rosa; Scott; Sgambati; Söderman; Spross; Thomas, A.; Trumarchi; Valente; Vieh-Waller; Weingartner; Yradier; one each, and 72 untabulated songs by minor composers.

PIANO SOLOS

Bach (12); Beethoven (15); Brahms (9); Chopin (21); Dohnanyi (2); Dvorsky (3); Godard (3); Gluck (4); Grieg (3); Händel (4); Henselt (3); Liszt (51); Mendelssohn (8); Mozkowski (2); Mozart (3); Paderewski (8); Rachmaninoff (3); Rubinstein (7); Saint-Saëns (3); Scarlatti (4); Schubert (5); Schumann (20); Schultz-Evler (2); Scriabine (2).—Arensky; Bach, Ph. Em.; Bach-Taussig; Balakirew; Couperin; Carreno; Daquin; Debussy; d'Albert; d'Aquin; Delibes; Dvorák; Franck; Gabrilowitsch; Hambourg; Hinton; Jonas; LaForge; Laidon; Laidow; Merklér; Paradies; Poldoni; Pugno; Raff; Rameau; Schütt; Sgambati; Stavenhagen; Stojowski; Strauss, J.—Taussig; Strauss, R.—Godowsky; Tschaikowsky; von Weber, one each.

VIOLIN SOLOS

Bach (13); Bazzini (3); Beethoven (6); Beethoven-Auer (3); Brahms (5); Chaminade (2); Chopin-Auer (3); Couperin (2); Ernst (3); Händel (6); Kreisler (4); Mozart (6); Nardini (2); Paganini (5); Pugnani (3); Sarasate (4); Schubert (6); Schumann (3); Tartini (2); Vieuxtemps (3); Wagner-Wilhelmj (2); Wieni-

awski (3); Vitali (2); Zarzysky (2).—Achron; Bach, F.; Boccherini; Bruch; Chopin; Cuiz Francouer; Geminiani; Glazounow; Goldmark; Granados; Halir; Hubay; di-Kontsky; Musin; Martini; Mendelssohn-Achron; Paderewski; Ries; Saint-Saëns; Sinding; Spohr; Tschaikowsky; Ysaye, one each.

VIOLONCELLO SOLOS

Bach (4); Boccherini (3); Fauré (2); Popper (6); Saint-Saëns (2); Schubert (2); Schumann (2).—Arensky; Bruch; Colsmann; Davidoff; Gluber; Goens; Goldbeck; Goltermann; Gluck; Heberlein; Locatelli; Salmond; Servais; Tschaikowsky, one each.

ORGAN SOLOS

Bach (14); Baldwin (3); Boellman (2); Bonnet (7); Buxtehude (2); Callaerts (2); Dethier (2); Dubois (4); Faulkes (4); Franck (3); Gigout (2); Guilmant (21); Hollins (3); Kinder (2); Lemare (2); Liszt (2); Maily (2); Merkel (3); Parker (2); Renner (2); Saint-Saëns (2); Schumann (5); Wagner (3); Widor (3).—Archer; Beethoven; Berlioz; Bernard; Bird; Borowski; Bossi; Capocci; Chopin; Clerambault; Cole; deBock; Debussy; Foote; Fricker; Goldmark; Gounod; Hägg; Hoyt; Johnson; Krebs; Laidow; Lendrai; Liszt; Macfarlane; Malling; Martini; Middleschulte; Moszowski; Piutti; Rachmaninoff; Ravenello; Rimsky-Korsakow; Salome; Silas; Stainer; Verdi; Vienne; Whiting; Yon, one each.

MISCELLANEOUS SOLOS

FLUTE, Hue; HARP, Salzedo (3).

Summary

Summary of Works

(1888-1920)

40 Larger Choral Works	by 26 composers, were given	86 performances
26 Smaller Choral Works	" 16 " " "	50 "
37 Symphonies	" 18 " " "	72 "
170 Symphonic Poems, etc.	" 66 " " "	226 "
67 Overtures	" 34 " " "	143 "
37 Concertos	" 27 " " "	55 "
37 Quartets, etc.	" 21 " " "	46 "
331 Piano Solos	" 57 " " performed	
116 Violin Solos	" 46 " " "	
35 Violoncello Solos	" 22 " " "	
137 Organ Solos	" 64 " " "	
4 Flute and Harp Solos		
275 Arias	" 55 " " "	
665 Songs	" 120 " " "	

Total number of Vocal works (including arias and songs)..... 996

Total number of Instrumental works (including solos)..... 972

Total.....1968

Summary of Organizations and Artists

(1888-1918-318 Concerts)

12 Orchestras	took part in 165 concerts
7 String Quartets, etc.	" " " 17 "
19 Conductors	" " " 196 "
63 Sopranos	" " " 121 "
33 Contraltos	" " " 84 "
33 Tenors	" " " 81 "
44 Baritones and Basses	" " " 140 "
33 Pianists	" " " 63 "
27 Violinists	" " " 36 "
16 Violoncellists	" " " 17 "
11 Organists	" " " 20 "

The activity of the University Musical Society is by no means covered by this list. The 1,175 programs included in the various concert series of the University School of Music cover well nigh the entire field of ensemble and solo music. Many important ensemble works were given their first hearing in this country in these concerts.

A reasonably conservative estimate of the number of works performed at these concerts would place them at 9,500. These added to the Choral Union total would give considerably more than 11,000 works heard during this period.

NOTICES

1. **TRAFFIC REGULATIONS.**—By order of the Police Department, on the nights of May Festival Concerts, vehicles of all kinds will be prohibited on North University Avenue between Thayer and Ingalls Streets; Taxi-cabs must park on the West side of Thayer Street, facing South between North University Avenue and Washington Street. Private autos may be parked on Ingalls and Washington Streets. Persons on foot are requested to refrain from leaving from the Taxi-cab entrance at the Thayer Street side of the auditorium.

2. **SPECIAL INTERURBAN CARS.**—East for Detroit and West for Jackson and intervening points will leave the Auditorium immediately after the concert.

3. **LOST ARTICLES** should be enquired for at the office of Shirley W. Smith, Secretary of the University, in University Hall, where articles found should be left.

4. **AN EXHIBITION** of paintings under the auspices of the Ann Arbor Art Association is being shown in Memorial Hall from 2:00 to 5:00 daily, including Sunday, May 23d.

5. **THE PRE-FESTIVAL SERIES** for next year will include the following:—

October—**METROPOLITAN OPERA SEXTETTE**, in a program of excerpts from Puccini and Verdi Operas

Giovanni Martinelli, Tenor

Marie Rappold, Soprano

Nina Morgana, Soprano

Tenor, Contralto and Baritone, to be announced

November—**SERGEI RACHMANINOFF**, Pianist

December—**JAN KUBELIK**, Violinist

PIERRE AUGIERAS, Pianist

January—**DETROIT SYMPHONY ORCHESTRA**

Ossip Gabrilowitsch, Conductor

February—**MINNEAPOLIS SYMPHONY ORCHESTRA**

Emil Oberhoffer, Conductor

March — **DETROIT SYMPHONY ORCHESTRA**

Ossip Gabrilowitsch, Conductor

The names of the soloists for the orchestra concerts and the three additional artists for the October concert will be announced later.

Mail orders for course tickets (including \$3.00 May Festival cover coupon) will be filed and filled in order of receipt, \$4.50, \$5.00, \$5.50, \$6.00 each. *Patrons' Tickets*, selected in advance of all other orders, \$7.00.

6. **AN EXTRA SERIES OF CONCERTS** devoted largely to ensemble music will be given by the University School of Music during the year 1920-1921. This course will be given at popular prices of \$2.00 and \$2.50 and will be independent of the May Festival. Artists will be announced later.

7. The University School of Music will conduct a summer session of eight weeks—June 28 to August 21. The faculty will be as follows:

Dr. Albert A. Stanley, Director; Mrs. George B. Rhead, Acting Head of Piano Department; Nora Crane Hunt, Acting Head of Voice Department; Otto J. Stahl, Instructor in Piano and Theory; Earl Vincent Moore, Head of Organ and Theory Departments; Anthony J. Whitmire, Acting Head of Violin Department; Wilfred Wilson, Head of Band Instruments Department.

8. **THE UNIVERSITY MUSICAL SOCIETY** is organized under an Act of the State of Michigan, providing for the incorporation of Associations not for Pecuniary profit. Its purpose is "to cultivate the public taste for music." All fees are placed at the lowest possible point compatible with sound business principles, the financial side serving but as a means to an educational and artistic end, a fact duly recognized by the Treasury Department of the United States by exempting from War-tax, admissions to concerts given under its auspices, and by the United States Postoffice Department in admitting its publications to second-class privileges.

CHORAL UNION SERIES, 1919-1920

FORTY-FIRST SEASON

TWELFTH CONCERT

No. CCCXLVI COMPLETE SERIES

Sixth May Festival Concert

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

SATURDAY EVENING, MAY 22, 8:00 O'CLOCK

"THE DAMNATION OF FAUST"

A DRAMATIC LEGEND IN FOUR PARTS, BY HECTOR BERLIOZ

CAST

FAUST	MR. EDWARD JOHNSON
MARGARITA	MISS MYRNA SHARLOW
MEPHISTOPHELES	MR. RENATO ZANELLI
BRANDER	MR. ROBERT R. DIETERLE
STUDENTS, SOLDIERS, VILLAGERS, ANGELS, DEMONS	CHORAL UNION

MR. ALBERT A. STANLEY, *Conductor*

SYNOPSIS

PART I

INTRODUCTION.

CHORUS OF PEASANTS.

HUNGARIAN MARCH.

PART II

Faust alone in his study

Easter Hymn.

Drinking Chorus.

Brander's Song.

Fugue on the theme of Brander's Song.

AIR—Mephistopheles.

The Banks of the Elbe (Aria, Mephisto)

CHORUS OF SYLPHS AND GNOMES

(Faust's Dream).

BALLET OF SYLPHS.

FINALE—Chorus of Soldiers and Students.

PART III

Drums and Trumpets Sounding the Retreat.

AIR—Faust (in Margarita's dwelling).

BALLAD—The King of Thule (Margarita).

EVOCATION.

DANCE OF THE WILL-O'-THE-WISPS.

SERENADE—Mephisto and Chorus of Spirits.

TRIO AND CHORUS—(Margarita, Faust and Mephisto).

PART IV

ROMANCE—Margarita.

Forests and Caverns, Invocation of Nature (Faust).

RECITATIVE AND HUNT.

DUET—The Ride to the Abyss (Faust and Mephisto)

PANDÆMONIUM—Chorus of Lost Souls and Demons.

THE HEAVENS—Chorus of Celestial Spirits (Margarita's Apotheosis).

THE UNIVERSITY OF CHICAGO

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TWENTY-SEVENTH ANNUAL

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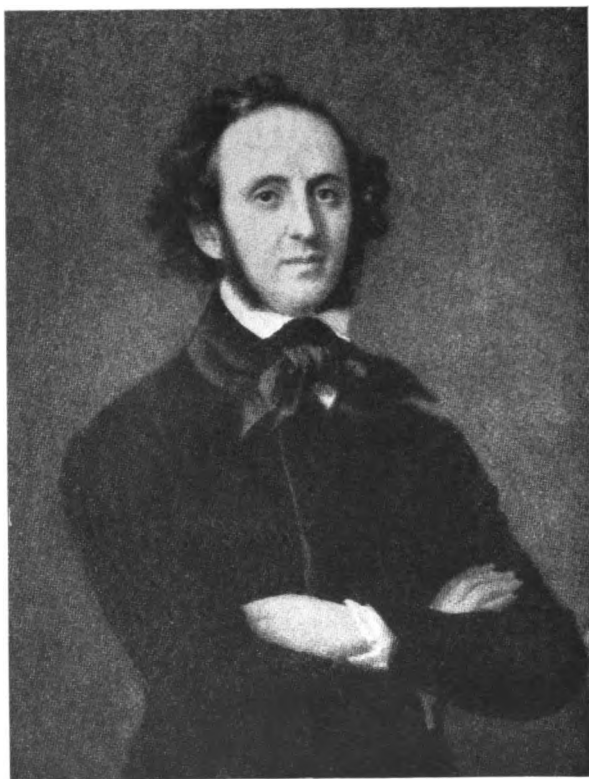
OF THE

UNIVERSITY OF MICHIGAN

1921



OFFICIAL PROGRAM BOOK



Felix Mendelssohn Bartholdy

[OFFICIAL]

TWENTY-EIGHTH
ANNUAL MAY FESTIVAL

OF THE
UNIVERSITY OF MICHIGAN

TO BE HELD IN
HILL AUDITORIUM
ANN ARBOR, MICHIGAN

May 18, 19, 20, 21
1921

ANN ARBOR, MICHIGAN
UNIVERSITY MUSICAL
SOCIETY
1921

UNIVERSITY MUSICAL SOCIETY

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JAMES H. WADE.

CHARLES A. SINK, A.B.,
BUSINESS MANAGER

* Deceased

THE UNIVERSITY MUSICAL SOCIETY is organized under an Act of the State of Michigan, providing for the incorporation of "Associations not for pecuniary profit." Its purpose is "to cultivate the public taste for music." All fees are placed at the lowest possible point compatible with sound business principles, the financial side serving but as a means to an educational and artistic end, a fact duly recognized by the Treasury Department of the United States by exempting from War-tax admissions to concerts given under its auspices.

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List of Concerts and Soloists

WEDNESDAY EVENING, MAY 18, 8:00 O'CLOCK
OPENING CONCERT

SOLOIST
ORVILLE HARROLD
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

THURSDAY EVENING, MAY 19, 8:00 O'CLOCK

"ELIJAH"

MENDELSSOHN

SOLOISTS

FLORENCE HINKLE, *Soprano* MERLE ALCOCK, *Contralto*
LAMBERT MURPHY, *Tenor* THEODORE HARRISON, *Baritone*
GRACE JOHNSON-KONOLD (The Youth), *Soprano*
THE UNIVERSITY CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA
ALBERT A. STANLEY, *Conductor*

FRIDAY AFTERNOON MAY 20, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOISTS

CHASE SIKES, *Baritone*
MARIAN STUBLE, *Violinist*
SPECIAL CHILDREN'S CHORUS
GEORGE OSCAR BOWEN, *Conductor*

FRIDAY EVENING, MAY 20, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

LUCREZIA BORI, *Soprano*
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

SATURDAY AFTERNOON, MAY 21, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

FANNIE BLOOMFIELD-ZEISLER, *Pianiste*
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

SATURDAY EVENING, MAY 21, 8:00 O'CLOCK

"AIDA"

VERDI

CAST

LENORA SPARKES	AIDA
CYRENA VAN GORDEN	AMNERIS
GRACE JOHNSON-KONOLD	HIGH PRIESTESS
CHARLES MARSHALL	RADAMES
ARTHUR MIDDLETON	AMANASSO
GUSTAF HOLMQUIST	RAMPHIS
ROBERT McCANDLESS	THE KING
	MESSANGER

THE CHICAGO SYMPHONY ORCHESTRA
THE UNIVERSITY CHORAL UNION
ALBERT A. STANLEY, *Conductor*



Photo by Moffett

Frederick A. Hock

CHORAL UNION SERIES — 1920-1921

FORTY-SECOND SEASON

SEVENTH CONCERT

No. CCCLVIII COMPLETE SERIES

First May Festival Concert

WEDNESDAY EVENING, MAY 18, 8:00 O'CLOCK

SOLOIST

MR. ORVILLE HARROLD, *Tenor*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

MR. EARLE V. MOORE, *Organist*

PROGRAM

OVERTURE—"Husitská," Opus 67 DVOŘAK

ARIA—"Oh, furtez, douce image," from "Manon" MASSENET

MR. ORVILLE HARROLD

SYMPHONY No. 2, C minor, Opus 17 TCHAIKOWSKY

Andante sostenuto—Allegro vivace; Andantino marziale; Scherzo; Finale.

INTERMISSION

ARIA—"Una furtiva lagrima," from "L'Elisir d'amore" DONIZETTI

MR. ORVILLE HARROLD

SYMPHONIC POEM—"Juventus" DE SABATA

ARIA—"Salut! demeure chaste et pure," from "Faust" GOUNOD

MR. ORVILLE HARROLD

"CHORUS TRIUMPHALIS"—March-Fantasia, for Orchestra, Chorus, and

Organ, Opus 14 (by special request)

ALBERT A. STANLEY

▼

CHORAL UNION SERIES — 1920-1921

FORTY-SECOND SEASON

EIGHTH CONCERT

No. CCCLIX COMPLETE SERIES

Second May Festival Concert

THURSDAY EVENING, MAY 19, 8:00 O'CLOCK

"ELIJAH"

An Oratorio in Two Parts
FELIX MENDELSSOHN-BARTHOLDY

SOLOISTS

MME. FLORENCE HINKLE, *Soprano*
MRS. GRACE JOHNSON-KONOLD (The
Youth), *Soprano*

MME. MERLE ALCOCK, *Contralto*
MR. LAMBERT MURPHY, *Tenor*
MR. THEODORE HARRISON, *Baritone*

DOUBLE QUARTET—MRS. GRACE JOHNSON-KONOLD, MISS MAUDE C. KLEYN,
Sopranos; MISS DORIS HOWE, MISS NORA CRANE HUNT, *Contraltos*; MR.
GEORGE OSCAR BOWEN, MR. HARRY G. MERSHON, *Tenors*; MR. ROBERT R.
DIETERLE, MR. ROBERT McCANDLESS, *Basses*.

THE UNIVERSITY CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA
MR. ALBERT A. STANLEY, *Conductor*
MR. EARLE VINCENT MOORE, *Organist*

SYNOPSIS

PART I

INTRODUCTION. *As God the Lord.*

OVERTURE.

CHORUS. *Help, Lord!*

DUET. *Zion spreadeth her hand.*

WITH CHORUS. *Lord, bow Thine ear.*

RECITATIVE AND AIR. *If with all your hearts.*

CHORUS. *Yet doth the Lord hear us not.*

RECITATIVE. *Elijah! get thee hence!*

DOUBLE QUARTET. *For He shall give His angels charge over thee.*

RECITATIVE, AIR AND DUET. *Help me, man of God!*

CHORUS. *Blessed are the men.*

RECITATIVE AND CHORUS. *As God the Lord.*

CHORUS. *Baal, we cry to thee!*

RECITATIVE. *Call Him louder!*

CHORUS. *Hear our cry!*

RECITATIVE AND CHORUS. *Hear and answer!*

AIR. *Lord God of Abraham!*

QUARTET. *Cast thy burden upon the Lord.*

RECITATIVE AND CHORUS. *The fire descends!*

AIR. *Is not His word like a fire?*

AIR. *Woe unto them who forsake Him!*

RECITATIVE, AIR, AND CHORUS. *Look down upon us from heaven, O Lord!*

CHORUS. *Thanks be to God!*

PART II

AIR. *Hear ye, Israel!*

CHORUS. *Be not afraid.*

RECITATIVE, SOLO, AND CHORUS. *Have ye not heard!*

RECITATIVE AND AIR. *It is enough.*

RECITATIVE AND TRIO. *Lift thine eyes.*

CHORUS. *He, watching our Israel.*

RECITATIVE AND AIR. *O rest in the Lord.*

RECITATIVE AND CHORUS. *Behold! God the Lord passed by.*

CHORUS. *Then did Elijah.*

AIR. *Then shall the righteous shine.*

QUARTET. *O come ev'ry one that thirsteth!*

CHORUS. *And then shall your light.*

CHORAL UNION SERIES — 1920-1921

FORTY-SECOND SEASON

NINTH CONCERT

No. CCCLX COMPLETE SERIES

Third May Festival Concert

FRIDAY AFTERNOON, MAY 20, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOISTS

MR. CHASE SIKES, *Baritone*

MISS MARIAN STRUBLE, *Violinist*

CHILDREN'S CHORUS

MR. GEORGE OSCAR BOWEN, *Conductor*

MISS AVA C. COMIN, MISS WILMA SEEDORF, *Accompanists*

PROGRAM

- | | |
|--|---|
| a. "THE BLACKBIRDS" | ITALIAN FOLK SONG |
| b. "SLEEP, LITTLE CHILD" | ITALIAN FOLK SONG |
| c. "BIRDS IN THE GROVE" | ANONYMOUS |
| THE CHILDREN'S CHORUS | |
| a. RECITATIVE AND ARIA—"From the Rage of the Tempest" | HANDEL |
| b. "PRAISE OF ISLAY" | OLD SCOTCH |
| c. "ROADWAYS" | DENSMORE |
| MR. CHASE SIKES | |
| ROMANCE AND ALLEGRO FROM CONCERTO, D minor, Opus 22 WIENIAWSKI | |
| MISS MARIAN STRUBLE | |
| "THE VOYAGE OF ARION" | Music by EARLE V. MOORE
Text by M. C. WIER |
| A Dramatic Cantata for Baritone Solo and Chorus of Children
(First Performance) | |
| "GIPSY AIRS," Opus 20 | SARASATE |
| MISS MARIAN STRUBLE | |
| a. "IT WAS A LOVER AND HIS LASS" | THOMAS MORLEY |
| b. "SWEET REPOSE IS REIGNING NOW" | JULES BENEDICT |
| c. "IN LIFE IF LOVE WE KNOW NOT" | CARL REINECKE |
| THE CHILDREN'S CHORUS | |

CHORAL UNION SERIES — 1920-1921

FORTY-SECOND SEASON

TENTH CONCERT

No. CCCLXI COMPLETE SERIES

Fourth May Festival Concert

FRIDAY EVENING, MAY 20, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOIST

MME. LUCREZIA BORI, *Soprano*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

CHORAL AND FUGUE, G minor BACH-ABERT

ARIA—"Giunse alfin il momento," from "Marriage of Figaro" MOZART
MME. LUCREZIA BORI

SYMPHONIC POEM—"Attis," Opus 16 (by special request) ALBERT A. STANLEY

INTERMISSION

"MEPHISTO" WALTZ LISZT

ARIA—"Depuis le jour," from "Louise" CHARPENTIER
MME. LUCREZIA BORI

SUITE—"Woodland," A minor, Opus 42 MACDOWELL

I. "In a Haunted Forest"; II. "Summer Idyll"; III. "The Shepherdess's Song";
IV. "Forest Spirits"

ARIA—"Mi chiamano Mimi," from "La Bohème" PUCCINI
MME. LUCREZIA BORI

PRELUDE TO "THE MASTERSINGERS" WAGNER

VIII

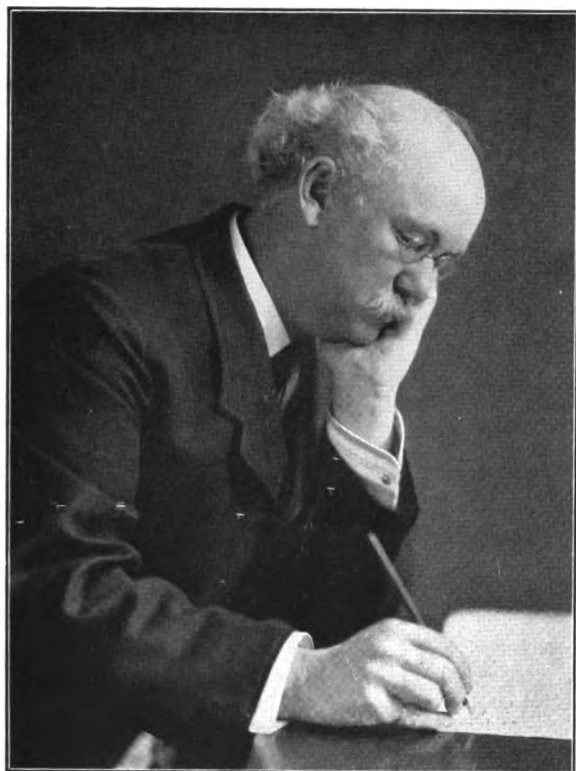


Photo by Rentschler

Albert A. Stanley

CHORAL UNION SERIES — 1920-1921

FORTY-SECOND SEASON

ELEVENTH CONCERT

No. CCCLXII COMPLETE SERIES

Fifth May Festival Concert

SATURDAY AFTERNOON, MAY 21, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

MME. FANNIE BLOOMFIELD-ZEISLER, *Pianiste*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE TO "THE MAGIC FLUTE"

MOZART

SYMPHONY No. 10, C major

SCHUBERT

Andante—Allegro ma non troppo; Andante con moto; Scherzo; Finale.

INTERMISSION

CONCERTO No. 2, F minor, Opus 21

CHOPIN

Maestoso; Larghetto; Allegro vivace.

MME. FANNIE BLOOMFIELD ZEISLER

IX

CHORAL UNION SERIES — 1920-1921

FORTY-SECOND SEASON

TWELFTH CONCERT

No. CCCLXIII COMPLETE SERIES

Sixth May Festival Concert

SATURDAY EVENING, MAY 21, 8:00 O'CLOCK

"AIDA"

GIUSEPPE VERDI

An Opera in Four Acts

CAST

AIDA	MISS LENORA SPARKES
AMNERIS	MRS. CYRENA VAN GORDON
HIGH PRIESTESS	MRS. GRACE JOHNSON-KONOLD
RADAMES	MR. CHARLES MARSHALL
AMANASRO }	MR. ARTHUR MIDDLETON
RAMPHIS }	
THE KING	MR. GUSTAF HOLMQUIST
THE MESSENGER	MR. ROBERT McCANDLESS
PRIESTS, PRIESTESSES, SOLDIERS, MINISTERS AND CAPTAINS, THE PEOPLE, SLAVE PRISONERS	THE CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

MR. ALBERT A. STANLEY, *Conductor*

SYNOPSIS

PRELUDE.

ACT I

INTRODUCTION (*Ramphis*).
ROMANZA (*Radamès*).
DUET (*Amneris and Radamès*).
TERZET (*Amneris, Radamès, Aida*).
SCENE AND ENSEMBLE (*The above with the King, Ramphis, Messenger and Chorus*).
BATTLE HYMN (*The King, etc.*)
SCENE (*Aida*).
CHORUS OF PRIESTESSES.
DANCE OF PRIESTESSES.
PRAYER (*Ramphis and Chorus*).

ACT II

CHORUS OF WOMEN.
SCENE AND DUET (*Aida, Amneris*).

FINALE AND CHORUS.

EGYPTIAN MARCH.
CHORUS OF VICTORY.
SCENE, ENSEMBLE, AND CHORUS.

ACT III

PRAYER (*Chorus of Priests and Priestesses*).
ROMANZA (*Aida, Amneris*).
SCENE AND DUET (*Aida, Amnasro*).
DUET (*Radamès, Aida*).
TERZET (*Radamès, Aida, Amnasro*).

ACT IV

SCENE (*Amneris*).
DUET (*Amneris, Radamès*).
JUDGMENT SCENE (*Ramphis and Chorus, Amneris*).
SCENE AND DUET (*Radamès, Aida*).

NOTICES AND ACKNOWLEDGEMENTS

Notices and Acknowledgements

All Concerts will begin on time.

Trumpet calls from the stage will be sounded three minutes before the resumption of the program after the Intermission.

Our patrons are invited to inspect the Stearns Collection of Musical Instruments in the Foyer of the First Balcony and the adjoining room.

To study the evolution, it is only necessary to view the cases in their numerical order and remember that in the wall cases the evolution runs from *right* to *left* and from *top* to the *bottom*, while the standard cases should always be approached on the left-hand side. *Descriptive Lists* are attached to each case.

The Musical Director of the Festival desires to express his great obligation to Mr. George Oscar Bowen, Supervisor of Music in the Ann Arbor Public Schools, for his valuable service as Conductor of the Children's Concert; to Miss Lou M. Allen, of his staff, for her efficient preparatory work, and to the teachers in the various schools from which the children have been drawn, for their coöperation.

The writer of the Analyses hereby expresses his deep obligation to Mr. Felix Borowski, whose scholarly analyses, given in the Program Books of the Chicago Symphony Orchestra, are authoritative contributions to contemporary criticism.

The programs of the thirty important concerts given during the present season under the auspices of the University Musical Society (with the exception of the May Festival Series), and the five by the Matinee Musicale, are given in the final pages of this publication. The importance of such a record is so obvious that it will form a feature of this publication in the future.

The Musical Director of the UNIVERSITY MUSICAL SOCIETY, as he brings to a close his thirty-three years of service, desires to express his deep appreciation of the loyal support extended by this community to him in his endeavor to create a genuine and intelligent appreciation of the best music. As he lays down his baton, it is with the conviction that this support will be extended to his successor, that all that has been accomplished in these years will be but a prophecy of what the future has in store.



Photo by Mishkin

Orville Harrold

Descriptive Programs

ANALYSES BY
ALBERT A. STANLEY

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1921

FIRST CONCERT

Wednesday Evening, May 18

DRAMATIC OVERTURE—"Husitská," Opus 67 - - - - - DVORAK

Antonin Dvorák was born September 5, 1841, at Mühhausen; died May 1, 1904, at Prague.

Our present interest in the fortunes of Czecho-Slovakia makes this selection of particular significance. It portrays the conflict of the Hussites with the imperialists in the fifteenth century, a struggle resulting from the persistent growth in the influence of the teachings of John Huss (1373-1415), which had so thoroughly roused the spirit of the people that their little army under Johann Ziska (1360?-1424) totally defeated the greater forces of Sigismund, Emperor of Germany (1368-1437). The record of first performances of the overture runs as follows: Prague, November 18, 1883; London, March 20, 1884; Berlin, November 21, 1884, and in New York early in November of the same year. At the London and New York performances the composer conducted.

The work begins with the Hussite hymn—C major, *Lento ma non troppo*, 3-4 time—which serves as the introduction to the main movement—C minor, *Allegro con brio*, 2-2 time—and gives added dignity to the climacteric coda. It also appears as a part of the second theme—E flat major—where it appears in genial contrast to the *grandioso* section which precedes and follows it.

In previous programs the leading facts in the composer's career have been set forth, and the great influence exerted on American composers through his activities as artistic director of the National Conservatory, New York, from 1892 to 1895, dwelt upon, but, in spite of our somewhat intimate acquaintance with his works, those who have not heard his operas based on national folk-subjects as given at the Bohemian Opera House, Prague, do not know his great power as a dramatic composer. His consuming national bias is shown no less in the *Husitská* overture on our program, and the thoughts of the early struggle and triumph called up as the work unfolds are full of promise for the future of his people.

RECITATIVE AND ARIA—"Oh, furtez, douce image," from "Manon," **MASSENET**
MR. ORVILLE HARROLD

Jules Emil Frédéric Massenet was born at Montreaux, France, May 12, 1842; died at Paris, August 13, 1912.

No modern composer has displayed greater productive activity than Massenet. It is possibly due to this that it cannot be said that all of his operas maintain the high level attained by him when at his best. His style is sensuous, pictorial, at times really dramatic, but occasionally lapsing into mannerisms that give but surface indications of the possession of the last named quality. He was a master of orchestration, and few understood better than he the management of voices, both in solo and ensemble.

It is difficult to make a proper evaluation of a composer's work while he is still with us, unless he be so distinctly great as to preclude any element of doubt being interjected into the equation. Although the few years which have elapsed since his death would seem to be a short time in which to form a final judgment, one would not be far afield in stating that Massenet displayed great talent and extraordinary cleverness rather than any approach to genius or exalted inspiration.

Among his operas which still hold the attention of the opera-going public, "Manon" (1884) is not the least, but, in the judgment of many, his greatest. The aria on our program is one of the most important in the whole work and will serve to display the mastery of the orchestra and voice to which reference has been made. It occurs in Scene 3, Act III, in which Count de Grieux, the father of the hero of the story—if he can be called such—pleads with him to renounce his determination to lead a religious life and return to the world. In spite of this entreaty and memories of his former relations with Manon, when she throws herself at his feet and begs his love, he remains firm and spurns her, as is shown by the subjoined text. Those who are conversant with Abbé Prévost's "Manon Lescaut," on which the plot of the opera is based, will remember that he is finally won over and returns to her, but "that is another story," as Kipling says.

The text:

DE GRIEUX—I'm alone; quite alone; it is the fateful moment;
 No more does passion claim me, and now I seek repose thro' religion and faith;
 Yes, I've resolved that God shall aid me to put the world away!
 Oh, depart, image fair, from the soul thou wert snaring;
 Have regard for the peace which I've so hardly gained.
 I have drunk to the dregs this bitter draught despairing,
 Tho' my heart pour'd its blood into the cup I drain'd.
 Oh, depart, depart; from my soul, oh, depart!
 What to me now is life with its shadow pomp and glory?
 I desire but to banish ever from my mem'ry
 A name accursed, that name which torments me, ah, wherefore?
 O God, with fire refining make pure my soul within me,
 And with thy clear and heav'nly light



Photo by Mishkin

Florence Hinkle

Quickly dispel the gloom from the depths of my heart;
 Ah! depart, image fair, from the soul thou wert snaring;
 Ah! depart! depart! from my soul.

—English translation by CHARLES FORLEYN MANNEY.

SYMPHONY No. 2, C minor, Op. 17 - - - - - TCHAIKOWSKY
 Andante sostenuto—Allegro vivo; Andantino marziale; Scherzo; Finale.

Peter Ilitsch Tchaikowsky (Chaikowskii) was born November, 1840, at Wotkinsk; died November 6, 1893, at Petrograd.

It is indeed fortunate for reviewers that in his letters to various friends, and especially to his brother Modeste, and his patroness, Nadeshda von Meck,* the composer gave so many details regarding the composition of his greater works, specifically his symphonies. From these letters it is possible to reconstruct, or at least to gain some insight into, his creative processes, his relation to his environment, and to get his own criticisms of his work as well as his reaction to the judgment of his colleagues. He quotes with singular impartiality and quite objectively both favorable and unfavorable criticisms, and appears to have been neither unduly elated by the one nor moved to resentment by the other.

The year of the composition of the symphony on our program is defined by the following letter to Modeste, dated November 2, 1872: "Modi, my conscience pricks me. This is my punishment for not having written to you for so long. What can I do with my symphony which is now nearing completion (it was begun in June)? It seems to be my best work, at least as regards correctness of form, a quality for which I have so far not distinguished myself."

At its first performance at Moscow, January 18, 1873, "it met with great success," the master stated in a letter written on the following day, but Cesar Cui, who was persistently inimical to Tchaikowsky's art, in his criticism characterized the four movements as "very weak"; "rough and commonplace"; "neither good nor bad"; "as pompously trivial as the introduction to a *pas de deux*," enforcing these quoted condensations by exceedingly harsh and seemingly grossly unjust observations. However, there must have been some truth in Cui's judgments, or the master would not have undertaken such a fundamental revision of the work as indicated in a letter to Nadeshda von Meck (Paris, December 3, 1879): "I shall take in hand the revision of my second symphony, and of this only the final movement can be left intact. If I succeed in working steadily in Rome, I shall make a good work of my immature, mediocre symphony." In its revised form the symphony was produced in Petrograd, February 2, 1881. It again won the unstinted approval of those who had received it with favor on the occasion of its initial performance, and—*none of them knew that it had been recast!* Oh! the omniscience of critics! The New York Symphony Society produced it at one of their home concerts in 1883.

* For full information regarding the composer, and especially with reference to his relations with Nadejda (Nadeshda) Filaretova von Meck, consult the "Life and Letters of Peter Ilitsch Tchaikowsky," by Modeste Tchaikowsky, translated by Rosa Newmarch, and published by John Lane, London.

To fully comprehend the structural characteristics of the sonata-form, of which the symphony is the highest expression, it must be stated that the term has two quite distinct meanings. The first refers to a cyclical form which includes several complete and contrasting movements; the second is generally applied to the first movement alone, and is now used in that sense. It must be borne in mind, however, that, although in the majority of symphonies, the first movement is the only one in this specific form, the principles of development, and to a certain extent the formal means of their application, may condition any or all of the remaining movements.

A movement written in this form is divided into three sections, the first of which is generally repeated. In the first, the "exposition," we have two principal subjects, in different keys, which, through contrast with each other, secondary episodes, thematic development, and intensification, are clearly placed before us with suggestions of future possibilities, the revealing of which is the function of the second division, the "illustration" or "development." The processes in this second division are often so complex, and introduce so many transformations of the leading subjects, as well as extraneous matter, that herein lies the necessity for the repetition of the first section. It must be that this necessity appears to exist no longer, for this section is rarely repeated nowadays. The third division, the "recapitulation," gives the various contrasts between the two most important subjects save that of the key, and the thematic material is treated in the light of the fuller insight gained through the other divisions. This division closes with a "coda," which, instead of being perfunctory in nature, as in the early days of the form, under Beethoven's hand had developed into a part of the organic structure.

Returning to the first and more inclusive definition, it must be pointed out that the early Minuet (an A-B-A form) is the basis of the modern Scherzo, while the rondo-form may be used in the Adagio—i. e., slow movement. Neither the formal relationships of themes nor their processes of development are definitive of content. Therefore, the Finale, which completes the cyclus, may employ any existing form, or, if necessity demands, may create a novel scheme of arrangements.

It will be seen from this, of necessity inadequate, explanation of the form, that acquaintance with the salient characteristics of the leading themes is a better preparation for the enjoyment of an unknown work than the perusal of a tabulated description in quasi-technical language.

The first movement—C minor, *Allegro vivo*, 4-4 time—is preceded by a sixteen-measure Introduction—*Andante sostenuto*, in the same key and time. The solo horn, in terms of the following excerpt,



immediately follows a single *fortissimo* chord by the full orchestra—a call for attention—and, after a short development of the theme (bassoon with an accompanying figure—*pizzicato*—by the basses and 'celli), we reach the first movement proper through a passage for two horns. The citation given herewith displays the impact of the forceful initial theme of its principal subject,



which, after its thorough exploitation, gives place to the second subject,

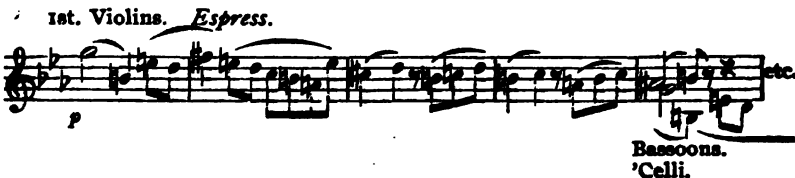


With the development of its suggestions, a restatement of the first subject, and a glimpse of the introductory theme, the "exposition" comes to its conclusion. The "development" concerns itself mainly with the implications of the principal subject. With a recurrence of this subject and a restatement of the second, the "recapitulation" brings the movement to an end, through the tranquil measures of the Introduction. Thus it ends as it began—*Andante sostenuto*.

The second movement—E flat major, *Andante marziale, quasi moderato*, 4-4 time—is unique in that what is practically a march is substituted for the usual slow movement. The principal subject was taken from a brilliant wedding march in his opera "Undine" (1869), and its festal character is clearly revealed in the quoted excerpt.



This theme soon (26 measures) merges into the lovely second subject



in the exploitation of which it is clothed in varied orchestral garb. But all too soon it gives place to a third theme (first by wood-wind, later by strings)



which unites with the two preceding themes in forming the concluding section of this movement, which, by the way, may be called "popular," but with no suggestions of the content which appeals to the *hoi polloi*.

To characterize the second movement as unorthodox, as has been done, one would be obliged to ignore the fact that nothing is unorthodox that is justified by artistic necessity. But the "stand-patters" who felt that their tender feelings were hurt by the omission of a typical Adagio or Andante will be relieved when they realize that in the third movement the composer ceases to be heterodox and returns to "the bosom of the fold."

This movement, a Scherzo—C minor, *Allegro molto vivace*, 3-8 time—contains interesting thematic material quite in keeping with the traditions of the form.

The first subject, stated by the violins,



in due course of time leads into the second subject,



The recapitulation of the first subject completes the formal combination (A-B-A) which comes to evidence in the typical Scherzo. The Trio—E flat major, *l'istesso tempo*, 2-8 time—the second theme of the Scherzo having been in 2-4 time—opens with the following theme:



The movement comes to an end through the usual processes, which it is not necessary to detail, as the themes are easily grasped and not difficult to retain sufficiently to follow their relationship to the form.

As in the first movement, the Finale opens with an Introduction—C major, *Moderato assai*, 2-4 time. After 24 measures this leads to the principal subject—C major, *Allegro vivo*, 2-4 time—filled with all it would naturally imbibe from its source: a Little Russian Folk-song, "The Crane."



The second subject seems to one at least to carry the same suggestions of the folk-element we observed in the preceding theme, although this cannot be based on

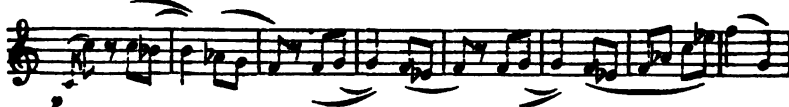


Photo by Alpeda

Lambert Murphy

any actual song. It may be more of an impression than a reality, and is given for what it is worth.

1st. Violins.



To bring such a work as this symphony to a satisfying conclusion is not a light task, for many modern composers seem to have exhausted themselves before they reach what should be the greatest climacteric expression, with the result that too often the concluding section resembles the peroration of the typical Fourth of July orator. The fact that the symphony is included on our program is evidence that Tchaikowsky retained his inspiration to the last measure. It is a hazardous experiment to offer a work that leaves an audience cold at the exact moment when the emotional thermometer should register "fever heat," and no sane person would thus deliberately invoke disaster.

ARIA—"Una furtiva lagrima," from "*L'Elisir d'amore*" - - - DONIZETTI
MR. HARROLD

Gaetano Donizetti was born March 29, 1797 (?), at Bergamo; died there April 8, 1848.

Including the four posthumously performed operas, one of which was not heard till 1882 (Rome), the number of such works accredited to Donizetti is sixty-seven, but of them only five are now recognized as of enduring quality, and it is not well to stress the word "enduring." Among this group, *L'Elisir d'amore* must be included, which, after disappearing from the repertory for several years, has recently been rehabilitated with great success. This success does not rest entirely on its real merit, either musical or dramatic, but on account of several arias which are favorites with singers. In the group referred to the composer amply satisfied the demands of the "world, the flesh, and the devil," the last personified by the "encore fiends," in favor of whom Death not infrequently relaxed his hold on his victim that he, or she, might anticipate the Resurrection sufficiently to satisfy the public. It goes without saying that all of his operas abound with beautiful melodies cast in the conventional Italian form, and abundantly endowed with the applause-producing elements that have endeared them to singers. Donizetti was broader in his outlook than most of his contemporaries, for among his published works we find twelve string-quartets (highly spoken of), masses, etc. He frequently escaped the condemnation meted out to most of the opera-composers of his nationality that "they made of the orchestra a huge guitar," for he used the "brass" with so great freedom that it is related that a contemporary, looking at one of his scores in which he used 1st, 2d and 3d trombones, cried: "Great God! one hundred and twenty-three trombones!" Those tender souls whose special taboo is the "brass" need have no fear, for he did not let loose this section of his orchestra to any great extent in this aria, the text of which, in an English translation, runs as follows:

When stealing down her pallid cheek
 Tears that she wept for me,
 Her eyes told more than tongue could speak,
 The struggle to be free;
 Deep in her breast was lain
 All of her sadness and pain;
 Sorrow with cruel dart
 Had pierced to her gentle heart;
 Once more those smiles so charming
 Will light her clear blue eye;
 My heart with pleasure warming
 All sadness will then defy:
 In constant bliss together we will live,
 The sweetest boon the world to us can give,
 Her love I'll gladly share,
 And all her woes and sorrows bear, Ah!
 Her love I'll freely, gladly share,
 And all her woes and sorrows bear.

SYMPHONIC POEM—"Juventus" - - - - - DE SABATA

Victor de Sabata was born in 1892 at Trieste; still living.

The title, "Youth," immediately calls to mind Elgar's delightful "Wand of Youth," and fills one with anticipation. To some its message will be the voicing of the present, to others it will call up memories of the past.

The composer gave promise of distinguished creative ability in his early years, for at the age of twelve he had composed a work for orchestra, and while still in his "teens" was graduated from the Milan Conservatory of Music as a gold-medalist. On March 31, 1917, "Il Macigno," an opera, was successfully produced at the "La Scala," Milan. The work on our program was published in 1919, and, as befits an expression of the exuberance of youth, is very free in form. Many of our younger composers in their work are as much "agin" form as certain foreigners are against government. Form in these modern days is in a state of flux, and it is possible that the attempt to combine the seething intensity displayed by our latter-day composers within the confines of forms designed to exhibit extensive rather than intensive treatments would result in disaster. In some cases disaster would have in its somewhat of relief.

In the main, "Juventus" is built up on two subjects, the first of which is heard at the beginning, and the second—*staccato*—in close proximity to the first. It is scored for the following instruments: Piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, four trombones, four kettledrums, triangle, side drum, bass drum, cymbals, gong, glockenspiel, two harps, celesta and strings.

ARIA—"Salut! demeure chaste et pure," from "Faust" - - - GOUNOD
MR. HARROLD

Charles (Françoise) Gounod was born June 17, 1818, at Paris; died there October 17, 1893.

Of the many settings of the Faust legend,* that of Gounod (produced at the Theater Lyrique, Paris, March 29, 1859) enjoys the greatest popularity. Purely as music it is not to be compared with the work by Robert Schumann (1810-1856), which concerns itself largely with Part II of Goethe's poem. But Schumann, the neo-romanticist, had no dramatic feeling whatever, as is shown by his one opera, "Genoveva," which, full to overflowing with beautiful music, contained in unity more that was obnoxious to every implication of the drama than any opera before or since. Spohr's "Faust" (1818) is an important work in which the composer succeeded in rising far above his usual mediocrity. Gounod was eminently fitted for his task, for he was a strange mixture of sensuousness and austerity, the former natural, the latter acquired. The great success of "Faust," and the relegation of "Mors et Vita" to oblivion, indicates the relative proportion of these two elements, for, in spite of Debussy's dictum: "Art is a lie, a tremendous illusion," music is a revelation of a composer's real self. Incidentally, it may be mentioned that the year 1859 witnessed the completion of another love-tragedy, Wagner's "Tristan and Isolde."

The aria on our program falls in Act III and is one of the most popular numbers in the opera, both with singers (especially those who can negotiate the high C successfully) and the public. The text, in an English translation, runs as follows:

FAUST—What is it that charms me,
And with passion true and tender warms me?
O Margarita! Thy unworthy slave am I!
All hail, thou dwelling pure and lowly!
Home of an angel fair and holy,
All mortal fair excelling!
What wealth is here, what wealth outbidding gold,
Of peace and love, and innocence untold!
Bounteous Nature!
'Twas here by day thy lore was taught her,
Here thou didst with care overshadow thy daughter
Through the hours of the night!
Here, waving tree and flower
Made her an Eden-bower
Of beauty and delight,
For one whose very birth
Brought down Heaven to our Earth!
'Twas here!
All hail, thou dwelling pure and lowly, etc.

* John Towers gives 50 settings of the story (Dictionary of Operas), and Felix Clement 20 (*Opéras Dictionnaire*), but neither authority refers to any one of the numerous musical adaptations before 1808, the date of the first appearance of Goethe's "Faust."

**CHORUS TRIOMPHALIS—March-Fantasia, for Orchestra, Chorus, and
Organ, Opus 14 - - - - - ALBERT A. STANLEY**

Albert Augustus Stanley was born May 25, 1851, at Manville, R. I.; still living.

The two facts stated above are noted in accordance with the requirements of the "Official Program" and represent most comforting details of the composer's career. But nothing in his life has so touched his heart as an insistent request from many of his friends, in response to which the "Chorus Triumphalis" will be heard this evening, and the symphonic-poem "Attis" in the fourth program of this series.

For obvious reasons this work will neither be the subject of extended musical analysis, which its simplicity of form does not warrant—it being a march, orthodox in treatment, with a leaning towards the freedom suggested by the qualifying "Fantasia"—nor of explanations not demanded by its content.

It may be of interest to know that it was written as a contribution to a celebration of great significance—the Twenty-fifth Anniversary of the Presidency of James Burrill Angell—and that it was dedicated to Sarah Caswell Angell. For these reasons it may serve to recall sacred memories and associations never to be forgotten.

The admirable text for the chorale (herewith given) was written by Professor F. N. Scott, for the same occasion:

Our strength is all from Thee, O Lord,
Our stay and comfort ever;
From Thee has come this great reward
Of toil and high endeavor.
For aid in dangers past,
For hopes fulfilled at last,
For faith in what shall be,
Our thanks this day to Thee,
Whose pow'r endures forever.



Photo by Alpeda

Maria Alcock

SECOND CONCERT

Thursday Evening, May 19

ORATORIO—"Elijah" - - - - FELIX MENDELSSOHN-BARTHOLODY*

Jacob Ludwig Felix Mendelssohn-Bartholdy was born February 3, 1809, at Hamburg; died November 4, 1847, at Leipzig.

No composer since Handel and Bach has so thoroughly satisfied the demands made upon creative genius by the oratorio as Felix Mendelssohn-Bartholdy. Of all the great composers of the century just passed he was best fitted by training, genius and character to work in this form. The precocious youth, who, at twelve years of age, had written in the greater forms, compositions, not simply prophetic of future achievement, but in themselves admirable in their power and inspiration—who, four years later, crowned the long list of works that attested the growth of his genius by his first symphony (C minor)—who had displayed such richness of imagination, such gifts as a performer, such a sense of the dignity of his art, and such command over the materials of composition, that on his birthday, February 3, 1824, his master, Zelter, playfully adopting masonic phraseology, raised him from the grade of "apprentice" to that of "fellow, in the name of Mozart, Haydn, and Bach,"—who, at the age of nineteen, produced that wonderful music to "Midsummer Night's Dream,"—in his mature manhood created two imperishable oratorios, "St. Paul" and "Elijah." The world, after these works appeared, called him "master." Although Mendelssohn in his early life was captivated by the stage, although he wrote several works replete with charm in the operatic form, yet the peculiar gifts of dramatic expression he undoubtedly possessed were more adapted for the oratorio.

We may see in this fact an illustration of a phenomenon that cannot have escaped the notice of the careful student of the history of music. It is this—no composer, however great his genius, has succeeded in identifying himself with both forms. The Handel of the opera has been forgotten: we know only the composer of the "Messiah,"

*As the composer's name is given on programs as Mendelssohn, or as it appears above, a bit of the family history, as detailed by Sir George Grove, is quoted: "Two of the three daughters of Moses Mendelssohn (1729-1786), 'The Modern Plato,' became Catholics, while the three sons retained 'the faith of their fathers' (Judaism). At length the second son, Abraham, the father of Felix, decided to have his children baptized and brought up as Protestant Christians. This decision having been in accordance with the advice of Salomon Bartholdy, the brother of Abraham's wife, it was decided to add his family name, largely to distinguish the Protestant members of the Mendelssohn family from those who remained true to their father's religion."

"Israel in Egypt," and "Samson." From Bach, whose "Passion Music According to St. Matthew" is only approached by the great "Pope Marcellus" Masses of Palestrina, who, like the great Leipzig Cantor, was entirely uninfluenced by the dramatic idea as applied in the opera, down through scores of lesser composers to Gounod and Brahms, we find this phenomenon. "Faust" will outlive the "Mors et Vita" and the "Redemption," while the "German Requiem," monumental in its grandeur, was written by a man who neither cared nor sought for success in the opera. Mendelssohn could hardly escape the growing feeling for dramatic expression so much in evidence in the first half of his century, although it was to find fulness of statement later, and as a consequence of this influence we find both of his great oratorios instinct with dramatic fervor. The "St. Paul" was produced at the Lower Rhein Music Festival at Duesseldorf, May 22 and 24, 1836, under the composer's direction. Its success was immediate, and with repeated performances both in England and on the Continent, the work gained in popularity. It has always been considered by musicians to be the greater of the two. It was given at the Birmingham (England) Festival in 1837. Before the composition of this work Mendelssohn had become an enthusiastic student of Bach, and was so inspired by the works of this master that on March 11, 1829, he produced the "Passion Music" at the Sing Akademie, Berlin. His early and profound acquaintance with the works of the "Father of Music" led him to the ardent pursuit of those studies which, coupled with sincerity of religious convictions, made him the exponent of the highest concepts of religious music. Although surrounded by congenial and appreciative friends, Mendelssohn found in Berlin, especially in the musical life dominated by Spontini, much that was discouraging, and for that reason responded to the frequent invitations to visit London, a city to which he was fondly attached. The English people admired him even before he firmly established himself in their hearts through the production of the "Elijah" at the Birmingham Festival, August 26, 1846. He had devoted several years to the composition of this work, which contains more of the elements of popularity than its predecessor. The critical literature of that date teems with glowing accounts of its originality and power, and, as is not always the case, the critics and the people were at one in their intense appreciation of its nobility and charm. That a work abounding in the most scholarly and intricate counterpoint, in which there is no hint of concession to popular taste, should have won the approval of all classes is at once a tribute to its worth and to that fine perception which is not the exclusive possession of the cultured, but which compels the common people to respond when genius makes the appeal. Possibly such a spontaneous and universal recognition of its value was possible only in a country where the Handel oratorios, through frequent and adequate performances, had become a controlling influence on its musical life. Be this as it may, the "Elijah," from the date of its initial performance, has taken a place in the literature of the oratorio next to the greatest works of Bach and Handel. In it are combined most genially the qualities that command the respect of musicians and appeal forcibly to those whose enjoyment is no less intense because they have not the technical training necessary to the perfect appreciation of the structural genius displayed, and the greater characteristics met with in those rare works in which concepts as universal as Mankind are expressed in a manner so thoroughly in consonance with the spirit of the age that their meaning is enforced and their application widened.

There is little necessity to dwell upon the excellent arrangement of the episodes in the life of the Hebrew prophet which serve as the text; a careful study of the text at once reveals its fitness. The English translator states that "he has endeavored to render it as nearly in accordance with the Scriptural Texts as the music to which it is adapted will admit: the references are therefore to be considered as authorities rather than quotations."

The work opens with sombre chords by the trombones, which introduce a recitative in which Elijah proclaims "There shall be neither dew nor rain these years, but according to my word." Then begins the overture with a most suggestive phrase given out by the 'celli, *pianissimo*, which is developed with the admirable clearness so characteristic of the composer. His significant grasp of the *technique* of polyphonic writing and his mastery of the orchestra, coupled with the reserve always evident in the work of a master, are displayed long before the magnificent *crescendo* leading into the opening chorus, "Help, Lord," in which his power as a choral writer is no less in evidence. This chorus leads through choral recitatives to a duet, for soprano and contralto, with chorus, "Lord, bow thine ear." This is founded on an old traditional Hebrew melody. It will be noticed that the music has proceeded without any interruption up to this point. The unity thus secured is most admirable and establishes a mood that heightens the effect of the following recitative and aria, "If with all your hearts," and gives added force to the succeeding "Chorus of the People," which, beginning with cries of despair, "He mocketh at us," ends with a solemn choral, "For He, the Lord our God, is a jealous God." The closing measures, "His mercies on thousands fall," are so permeated with the spirit of the recitative and double quartet, "For He shall give his angels charge over thee," which follow, that the effect of unity is not lost but rather strengthened. All this, as well as the inspiring scene in which Elijah brings comfort to the sorrowing widow by the restoration of her son to life, and the chorus, "Blessed are the men who fear Him"—full of musical beauty and dramatic fervor as they are—is but preliminary to the wonderful episodes beginning with the recitative and chorus, "As God the Lord of Sabaoth liveth," and ending with the chorus, "Thanks be to God." This whole section is so instinct with life, so full of dramatic intensity, that were it necessary to substantiate Mendelssohn's claim to greatness, no other proof were needed. A composer of less power, or lacking in discrimination, would have so exhausted his resources earlier in this episode that an anti-climax would have been inevitable. Not so Mendelssohn. By happy contrasts the interest is maintained, and the hearer is led on gradually but surely by the force of the ever-expanding dramatic suggestion. After the Priests of Baal have failed; when, in response to the appeals of the worshipers, "Hear and answer, Baal," no answer comes; when Elijah, after that sublime prayer, "Lord God of Abraham," and the quartet, "Cast thy burden on the Lord," calls aloud on the Almighty, "Thou who makest thine angels spirits. Thou, whose ministers are flaming fires, Let them now descend!" what could be more intense than the chorus, "The fire descends from heav'n; the flames consume his off'ring"? Note the effect of the choral which, beginning *pianissimo*, gradually gains in fervor until, at the words, "And we will have no other gods before the Lord," nothing could be more convincing. Where in the whole literature of the oratorio is there a more beautiful effect than that produced by the dominant seventh (on A) at the word "gods"? We have no space to comment on

the solos leading up to the prayer of the people, when, kneeling, they ask the Lord to "Open the heavens and send us relief," for now comes the real climax. The Youth, who has been sent to look towards the sea, after gazing long in vain, finally cries, "Behold, a little cloud ariseth from the waters; it is like a man's hand! The heav'ns are black with clouds and with wind. The storm rusheth louder and louder!" Then comes the final chorus, "Thanks be to God," a pæan of thanksgiving than which no greater has ever been written, with the possible exception of the "Hallelujah Chorus." Part I is, as we have seen, divided into two great scenes, separated by the exhibition of faith shown in the healing of the widow's son. We may define from the opening recitative to No. 6 and from No. 10 to No. 20, inclusive, as the limits of the two great divisions to which reference has been made, and may look upon the intervening scene as illustrative of the faith that brings to pass the results that lead to the sublime expression of gratitude, the final chorus. If ever a work was written in response to the demand of genius for expression; if there ever was evidence that the musical ideas were molded at a white heat; if there ever was an illustration of the exercise of cool, intelligent and discriminating revision of the results of such compelling inspiration, "Elijah" is that work.

No greater proof of this can be cited than "Part II," which now follows. How surely the composer moves on to the second great climax, the "Whirlwind Chorus"! This part begins with a noble soprano solo, "Hear ye, Israel," the concluding sentence of which, "Be not afraid," forms the basis of the strong and dignified chorus into which the solo merges. When the people, forgetting all they owe to the prophet, turn again to the worship of Baal, and, stirred up by the Queen, seek his life, comes that pathetic aria, "It is enough," from a purely musical point of view the most beautiful in the whole oratorio. Then, as he sleeps under the juniper tree, the "Angels' Trio," "Lift thine eyes," and the chorus, "He watching over Israel slumbers not nor sleeps," speak assurances of comfort: as waking, he cries, "O that I might die," the angel sings, "O rest in the Lord." The prevailing sentiment is not disturbed by the succeeding chorus, "Behold, God the Lord passed by," for, after the exhibitions of power—the wind—the earthquake—the fire—comes a "still, small voice," and "in that still, small voice onward came the Lord." The solo voices and chorus unite in a majestic Sanctus, followed by a calm and sustained expression of absolute confidence, "For the mountains shall depart; and the hills be removed; but Thy kindness shall not depart." (These numbers are omitted.) Now comes the real climax of the work, "Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings were by him overthrown" (note the imposing theme first stated by the basses!); he stood on the mount of Sinai, and heard the judgments of the future, and in Horeb its vengeance—"And when the Lord would take him away to heaven, Lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to Heaven." Here the work ends, were we to consider it from the point of view of dramatic fitness alone. All that follows is reflective. The tenor solo, "Then shall the righteous shine"; the quartet, "O come, every one that thirsteth," and the concluding chorus, "And then shall your light break forth," combine in the establishment of a mood so at variance with the feelings underlying the expressions given voice in the beginning of the First Part that thereby a contrast is secured, such as must exist in a great unified work. It will be noted that in this analysis stress is laid upon the



Photo by Philip's Studio

Theodore Tammison.

unity so characteristic of Mendelssohn's treatment of the subject. This seems to be necessary to a full appreciation of this oratorio—one of the greatest ever written—and possibly the most admirable of the many great works in this field the Nineteenth Century brought into being.

PART I

INTRODUCTION

Recitative

ELIJAH.—As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word. I Kings xvii:1.

OVERTURE

Chorus

THE PEOPLE.—Help, Lord! Wilt Thou quite destroy us?

The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion? Jeremiah viii:20.

Recitative Chorus

The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant children ask for bread, and there is no one breaketh it to feed them! Lament. iv:4.

Duet and Chorus

THE PEOPLE.—Lord! bow thine ear to our prayer!

DUET.—Zion spreadeth her hands for aid; and there is neither help nor comfort. Lament. i:17.

Recitative

OBADIAH.—Ye people, rend your hearts, and not your garments, for your transgressions the Prophet Elijah hath sealed the heavens through the word of God. I therefore say to ye, Forsake your idols, return to God; for He is slow to anger, and merciful, and kind and gracious, and repenteth Him of the evil. Joel ii:12, 13.

Air

If with all your hearts ye truly seek me, ye shall ever surely find me. Thus saith our God.

Oh! that I knew where I might find Him, that I might even come before His presence. Deut. iv:29; Job xxiii:3.

Chorus

THE PEOPLE.—Yet doth the Lord see it not; He mocketh at us; His curse hath fallen down upon us; His wrath will pursue us, till He destroy us!

For He, the Lord our God, He is a jealous God; and He visiteth all the fathers' sins on the children to the third and fourth generation of them that hate Him. His mercies on thousands fall—fall on all them that love Him and keep His commandments. Deut. xxviii:22; Exodus xx:5, 6.

Recitative

AN ANGEL.—Elijah! get thee hence; depart, and turn thee eastward; thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word. I Kings xvii:3.

Double Quartet

ANGELS.—For He shall give His angels charge over thee; that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee. Psalm xci:11, 12.

Recitative

AN ANGEL.—Now Cherith's brook is dried up, Elijah, arise and depart, and get thee to Zarephath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth. I Kings xvii:7, 9, 14.

Recitative and Air

THE WIDOW.—What have I to do with thee, O man of God? art thou come to me, to call my sin unto remembrance?—to slay my son art thou come hither? Help me, man of God! my son is sick! and his sickness is so sore that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper!

ELIJAH.—Give me thy son Turn unto her, O Lord my God; in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, O let the spirit of this child return, that he again may live!

THE WIDOW.—Wilt thou show wonders to the dead? Shall the dead arise and praise thee?

ELIJAH.—Lord, my God, O let the spirit of this child return, that he again may live!

THE WIDOW.—The Lord hath heard thy prayer; the soul of my son reviveth!

ELIJAH.—Now behold, thy son liveth!

THE WIDOW.—Now by this I know that thou are a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

BOTH.—Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might.

O blessed are they who fear Him! I Kings xvii:17, 18, 21-24; Job x:15; Psalm xxxviii:6, vi:7, x:14, lxxxvi:15, 16, lxxxviii:10, cxxviii:1.

Chorus

Blessed are the men who fear Him: they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous. Ps. cxxviii:1, cxii:1, 4.

Recitative.—**ELIJAH, AHAB, and CHORUS**

ELIJAH.—As God the Lord of Sabaoth liveth, before whom I stand, three years

this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

AHAB.—Art thou Elijah? art thou he that troubleth Israel?

CHORUS.—Thou art Elijah, he that troubleth Israel!

ELIJAH.—I never troubled Israel's peace; it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands; and thou has followed Baalim!

Now send and gather to me the whole of Israel unto Mount Carmel: there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

CHORUS.—And then we shall see whose God is God the Lord.

ELIJAH.—Rise then, ye priests of Baal: select and slay a bullock, and put no fire under it: uplift your voices, and call the god ye worship; and I then will call on the Lord Jehovah; and the God who by fire shall answer, let him be God.

CHORUS.—Yea; and the God who by fire shall answer, let him be God.

ELIJAH.—Call first upon your god: your numbers are many: I, even I, only remain, one prophet of the Lord! Invoke your forest-gods and mountain-deities. I Kings xvii:17, xviii:1, 15, 18, 19, 23-25.

Chorus

PRIESTS OF BAAL.—Baal, we cry to thee! hear and answer us! Heed the sacrifice we offer! hear us! O hear us, Baal!

Hear, mighty god! Baal, O answer us! Let thy flames fall and extirpate the foe! O hear us, Baal!

Recitative

ELIJAH.—Call him louder, for he is a god! He talketh; or he is pursuing; or he is on a journey; or, peradventure, he sleepeth; so awaken him: call him louder.

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Chorus

PRIESTS OF BAAL.—Hear our cry, O Baal! now arise! wherefore slumber?

Recitative

ELIJAH.—Call him louder! he heareth not. With knives and lancets cut yourselves after your manner: leap upon the altar ye have made: call him, and prophesy! Not a voice will answer you; none will listen, none heed you.

Chorus

PRIESTS OF BAAL.—Hear and answer, Baal! Mark! how the scorner derideth us! Hear and answer! I Kings xviii: 1, 15, 17, 18, 19, 23-29.

Recitative and Air

ELIJAH.—Draw near, all ye people: come to me!

Lord God of Abraham, Isaac, and Israel! this day let it be known that Thou art God; and I am Thy servant! O show to all this people that I have done these things according to Thy word! O hear me, Lord, and answer me; and show this people that Thou art Lord God; and let their hearts again be turned! I Kings xviii:30, 36, 37.

Quartet

ANGELS.—Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand.

Thy mercy, Lord, is great; and far above the heavens. Let none be made ashamed that wait upon Thee. Psalm lv:22, xvi:8, cviii:5; xxv:3.

Recitative

ELIJAH.—O Thou, who makest thine angels spirits, Thou whose ministers are flaming fires, let them now descend! Psalm civ:4.

Chorus

THE PEOPLE.—The fire descends from heaven; the flames consume his offering!

Before Him upon your faces fall! The Lord is God: O Israel, hear! Our God is one Lord: and we will have no other gods before the Lord! I Kings xviii:38, 39.

Recitative

ELIJAH.—Take all the prophets of Baal; and let not one of them escape you: bring them down to Kishon's brook, and there let them be slain.

Chorus

THE PEOPLE.—Take all the prophets of Baal; and let not one of them escape us: bring all, and slay them! I Kings xviii:40.

Air

ELIJAH.—Is not His word like a fire: and like a hammer that breaketh the rocks into pieces?

For God is angry with the wicked every day: and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready. Jer. xxiii:29; Psalm vii:11, 12.

Alto Solo

Woe unto them who forsake Him! destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him. Hosea vii:13.

Recitative and Chorus

ORADIAH.—O man of God, help Thy people! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

ELIJAH.—O Lord, thou hast overthrown thine enemies and destroyed them. Look down upon us from heaven, O Lord; regard the distress of Thy people: open the heavens and send us relief: help, help Thy servant now, O God!

THE PEOPLE.—Open the heavens and send us relief: help, help Thy servant now, O God!

ELIJAH.—Go up now, child, and look toward the sea. Hath thy prayer been heard by the Lord?

THE YOUTH.—There is nothing. The heavens are as brass above me.

ELIJAH.—When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them: then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

THE PEOPLE.—Then hear from heaven and forgive the sin! Help! send Thy servant help, O Lord!

ELIJAH.—Go up again, and still look toward the sea.

THE YOUTH.—There is nothing. The earth is as iron under me!

ELIJAH.—Hearest thou no sound of rain? seest thou nothing arise from the deep?

THE YOUTH.—No; there is nothing.

ELIJAH.—Have respect to the prayer of Thy servant, O Lord, my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

THE YOUTH.—Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder!

THE PEOPLE.—Thanks be to God for all His mercies!

ELIJAH.—Thanks be to God, for He is gracious, and His mercy endureth for evermore!

Chorus

Thanks be to God! He laveth the thirsty land! The waters gather; they rush along; they are lifting their voices!

The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty. Psalm xciii:3, 4; Jer. xiv:22; 2 Chron. vi:19, 26, 27; Deut. xxviii:23; Psalm xxviii:1, cvi:1; 1 Kings xviii:43, 45.

PART II

Air

Hear ye, Israel; hear what the Lord speaketh: "Oh, hadst thou heeded my commandments!"

Who hath believed our report; to whom is the arm of the Lord revealed?

Thus saith the Lord, the Redeemer of Israel, and His Holy One, to him oppressed by tyrants: thus saith the Lord: I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched for thee the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee. Isaiah xlviii:1, 18, liii:1, xlii:7, xli:10, li:12, 13.

Chorus

Be not afraid, saith God the Lord. Be not afraid; thy help is near. God, the Lord thy God, saith unto thee, "Be not afraid!" Isaiah xli:10.

ELIJAH.—The Lord hath exalted thee from among the people; and over His people Israel hath made thee king. But thou, Ahab, hath done evil to provoke Him to anger above all that were before thee: as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshiped him. Thou hast killed the righteous and also taken possession.

And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord. 1 Kings xiv:7, 9, 15, xvi:30, 31, 32, 33.

THE QUEEN.—Have ye not heard he hath prophesied against all Israel?

CHORUS.—We heard it with our ears.

THE QUEEN.—Hath he not prophesied also against the King of Israel?

CHORUS.—We heard it with our ears.

THE QUEEN.—And why hath he spoken in the name of the Lord? Doth



Photo by Rentschler

Grace Johnson Knold

Ahab govern the kingdom of Israel while Elijah's power is greater than the king's?

The gods do so to me, and more, if, by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

CHORUS.—He shall perish!

THE QUEEN.—Yea, by the sword he destroyed them all!

CHORUS.—He destroyed them all!

THE QUEEN.—He also closed the heavens!

CHORUS.—He also closed the heavens!

THE QUEEN.—And called down a famine upon the land.

CHORUS.—And called down a famine upon the land.

THE QUEEN.—So go ye forth and seize Elijah, for he is worthy to die; slaughter him; do unto him as he hath done!

ORADIAH.—Man of God, now let my words be precious in thy sight. Thus saith Jezebel: "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they may slay thee. Arise, then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee. He will not forsake thee. Now begone, and bless me also.

ELIJAH.—Though stricken, they have not grieved! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness. 2 Kings i:13; Jer. v:3, xxvi:11; Psalm lix:3; 1 Kings xix:4; Deut. xxxi:6; Exodus xii:32; 1 Samuel xvii:37.

Air

ELIJAH.—It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer; now let me die, for my days are but vanity!

I have been very jealous for the Lord God of Hosts! for the children of Israel have broken Thy covenant, thrown down

Thine altars, and slain Thy prophets with the sword: and I, even I, only am left; and they seek my life to take it away. Job vii:16; 1 Kings xix:10.

Recitative

See, now he sleepeth beneath a juniper tree in the wilderness: and there the angels of the Lord encamp round about all them that fear Him. 1 Kings xix:5; Psalm xxxiv:7.

Trio

ANGELS.—Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved: thy Keeper will never slumber. Psalm cxxi:1, 3.

Chorus

ANGELS.—He, watching over Israel, slumbers not nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee. Psalm cxxi:4, cxxxviii:7.

Recitative

AN ANGEL.—Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go; to Horeb, the mount of God.

ELIJAH.—O Lord, I have labored in vain; yea, I have spent my strength for naught!

O that thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works!

O Lord, why hast Thou made them to err from Thy ways, and hardened their hearts that they do not fear Thee? O that I now might die! 1 Kings xix:8; Isaith xliv:1, 2, lxiii:7.

Air

O rest in the Lord; wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil-doers. Psalm xxxvii:1, 7.

Recitative

ELIJAH.—Night falleth round me, O Lord! Be Thou not far from me! hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

AN ANGEL.—Arise now! get thee without, stand on the mount before the Lord; for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near. Psalm cxliii:6, 7; 1 Kings xix:11.

Chorus

Behold! God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest.

Behold! God the Lord passed by! And the sea was upheaved, and the earth was shaken: but yet the Lord was not in the earthquake.

And after the earthquake there came a fire; but yet the Lord was not in the fire.

And after the fire there came a still, small voice; and in that still, small voice onward came the Lord. 1 Kings xix:11, 12.

Chorus

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgments of the future; and in Horeb, its vengeance.

And when the Lord would take him

away to heaven, lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven. Ecclesiastes xlviii:1, 6, 7; 2 Kings ii:1, 11.

Air

Then shall the righteous shine forth as the sun in their Heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever. Matthew xlii:43; Isaiah li:11.

Recitative

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers; lest the Lord shall come and smite the earth with a curse. Malachi iv:5, 6.

Quartet

O! come every one that thirsteth; O come to the waters: come unto Him. O hear, and your souls shall live for ever! Isaiah lv:1, 3.

Chorus

And then shall your light break forth as the light of morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you.

Lord, our Creator, how excellent Thy name is in all the nations. Thou fillest heaven with Thy glory. Amen! Isaiah lviii:8; Psalm viii:1.

THIRD CONCERT

Friday Afternoon, May 20

- | | | |
|--------------------------|-----------|-------------------|
| a. "THE BLACKBIRD" | - - - - - | ITALIAN FOLK-SONG |
| b. "SLEEP, LITTLE CHILD" | - - - - - | ITALIAN FOLK-SONG |
| c. "BIRDS IN THE GROVE" | - - - - - | ANONYMOUS |
- CHILDREN'S CHORUS

"The heart of the folk is always true," said Richard Wagner, and the folk-song needs no further justification than its recognition as an expression of this great, throbbing, sympathetic heart. There are three well-defined types of folk-songs. The first reveals the relation of men and women to the varied aspects of the outside world which condition their outlook on life. The second is a narrative of some national or communal experience, or some thrilling personal adventure, and it loses none of its magic if it goes back to the semi-mythical "once on a time"—the Golden Age of the Folk. The third is the expression of individual emotion by some one so gifted that he becomes the voice of those who feel but may not sing. Like the texts of the types mentioned, folk-music is simple, melodious, and symmetrical in form, although the gay independence of the peasant occasionally is shown in the naive manner in which he leaps the bars and takes the meadow instead of the fenced-in lane. If in these songs the note rings true, it is taken up by an ever-increasing circle, until it may be a whole nation sings a lay that was born in some soul—*how* the creator knew not, but *why* he knew full well. Many of these songs migrate, but to speak of this phase of the subject, of ultimate origins, germinal motives, etc., is beyond the scope of these lines.

Stress must be laid on the fact that folk-songs are great revealers of nationality, as may be seen in the two included in this group, which bear the stamp of Italy. We do not know the name of the composers, but it is rarely the case that the authorship of a real folk-song can be determined. Possibly the most beautiful songs of the last quarter of the sixteenth century were written by a man of undoubted genius who is known to us only as the "Archangel of the Lute."

Remembering the dictum of Brahms, "You must never criticise the music of royalty, for you do not know whom you are criticising," no attempt will be made to lift the veil of mystery thrown over the composer of the third number in this group. It is in order, however, to question whether the products of "Anonymous," like those of "Angelo del Luito," will be remembered after the lapse of five hundred years. As for that, how many of our modern composers will then have escaped oblivion?

a. "THE BLACKBIRD" - - - - - ITALIAN FOLK-SONG

Thro' the field I went a-whistling loud and clear, Ho!
 Are you there, my friend, the blackbird?
 And my merry shout and whistle do you hear? Ho!
 Come, wake up, for there's the sun!
 Then I heard, Ho! How the bird, Ho!
 Called in glee to me with echo of my fun,
 "I awake? Ho! you mistake, Ho!
 For my day's work's half way done!"

"I have sung," he said, "till dawn grew rosy red, Ho!
 Then I set the cocks a-crowing,
 Next I whistled all the children out of bed, Ho!
 And I put the mill at work.
 Nestling each, Ho! that I teach, Ho!
 Read the skies as any weather clerk.
 Look alive, Ho! They who thrive, Ho!
 While the sun shines never shirk."

—English translation by M. LOUISE BAUM.

b. "SLEEP, LITTLE CHILD" - - - - - ITALIAN FOLK-SONG

Sleep, little child, in this night-time
 Made for mother and you, dear!
 Put by the joys of the light-time,
 Dusk, now, and quiet, and dew, dear,
 Dreams be your pillow, your cover,
 Close to you angels will hover.
 Sound be your sleep till the morning
 Over the blue hills is dawning;
 Rest, little hands, little feet, dear!
 Surely the darkness is sweet, dear!

—English translation by NANCY BYRD TURNER.

c. "BIRDS IN THE GROVE" - - - - - ANONYMOUS

Birds in the grove
 Flutter from tree to tree,
 Warbling wild melody,
 Then upward soar away,
 Greeting the orb of day;
 Life ever gladdening,
 Care never saddening,



Photo by Fernand de Gueldre

Chase Sikes

Birds in the grove.
Fish in the stream
Glide thro' the silver flood
While clouds above them scud;
Tho' in the river pent,
Yet are they there content;
Life ever gladdening,
Care never saddening,
Fish in the stream.

—A. J. FOXWELL.

- a. RECITATIVE AND ARIA—"From the Rage of the Tempest" - HANDEL
b. "THE PRAISE OF ISLAY" - - - - - OLD SCOTCH
c. "ROADWAYS" . - - - - DENSMORE
MR. CHASE SIXES

- a. RECITATIVE AND ARIA—"From the Rage of the Tempest" - HANDEL

George Friedrich Handel* was born February 23, 1685, at Halle; died April 14, 1759, at London.

It is a work of supererogation to speak of the exalted value of the great Saxon master's compositions in any form, for, like Bach—who was born the same year—his claim to immortality is undisputed. To see his name as composer of an aria, or of an oratorio, is to call immediately to mind the charm of his melody, the elemental simplicity of his harmony, the insistence of his rhythms, and the clarity of his forms. These are attributes of genius, especially when they are the means through which noble conceptions are expressed. To say that the number through which he is represented possesses the qualities just enumerated is to make a statement applicable to any product of his genius.

The selection as it appears on the program is a combination of excerpts from two of Handel's Italian operas. The recitative is drawn from *Giulio Cesare* (1723), the aria from *Scipione* (1726). In the case of Handel such a procedure involves no risk, nor would there be any danger in subjecting any of his oratorio arias to the same treatment. Handel's music always presents the same characteristics: the text alone determines its sacred or secular nature. But who cares!

* The name as given on the program is the quasi-anglicized form adopted by the composer in his later years. When, through his naturalization, he became enrolled as an English composer—thereby greatly raising the average—he changed *Herr* to *Mr.*, added an "e" to his first name, dropped the *Umlaut* in his last, but the transformation did not substitute Frederick for *Friedrich*. His last name was spelt *Hendel*, *Hendeler*, *Händeler*, or *Hendler* by various branches of his family, the first form being used at first in England.

RECITATIVE.—From the rage of the tempest,
 Out of the seething waters,
 So far the gods protect me;
 Here, in this lonely haven,
 I kneel and thank the gods for their assistance!
 But what avails this thread of mere existence?
 Thus bereft of my cohorts,
 Thus bereft of my legions,
 From conquest after conquest,
 Is this the triumph?
 Alone, in these death-like regions,
 Like the flash of a meteor,
 Ends Caesar's glory!

ARIA.—Hear me, ye winds and waves!
 Your help proud Caesar craves!
 Bring to my aching breast
 Peace and eternal rest!
 No hope in heaven above,
 And torn from all I love,
 Despair now holds me!
 Forsaken and undone,
 I pray for Death alone!

b. "THE PRAISE OF ISLAY" - - - - - OLD SCOTCH

Among the folk-songs representing national or racial points of view the products of "Bonnie Scotland" occupy a foremost position. The greater portion of them employ the pentatonic, or five-toned, scale, which, in connection with the happy conceits of fancy dominating the texts, and the compelling rhythmical schemes, gives them a distinct charm. Those who have visited the island of Islay, which lies almost directly north of Ireland, from which it is separated by the North Channel, and west of the southern peninsular of Kintyre, Scotland, with the Sound of Jura between, will be only too glad to subscribe to the sentiments embodied in this interesting song.

See afar yon hill Ardmore,
 Beating billows wash its shore,
 But its beauties bloom no more
 For me now far from Islay.
 O my dear, my native isle,
 Naught from thee my love can wile
 O my dear, my native isle,
 My heart beats true to Islay.

Though its shore is rocky, drear,
Early doth the sun appear
On leafy brake and fallow deer,
And flocks and herds in Islay.
O my dear, my native isle, etc.

Mavis sings in hazel bough,
Linnets haunt the glen below,
O may long their wild notes flow
With melodies in Islay.
O my dear, my native isle, etc.

c. "ROADWAYS" DENSMORE

John Hopkins Densmore was born August 7, 1888, at Somerville, Mass.; still living.

Mr. Densmore was one of a talented group who came under the musical guidance of John Knowles Paines (1839-1905), Professor of Music at Harvard University. Professor Paine was a great factor in the development of music, not only in his university, but he influenced the entire country as well. That Mr. Densmore profited by his contact with this rare spirit is shown by his activity as a composer. The song of his which is put forth today will speak for itself.

One road leads to London,
One road leads to Wales,
My road leads me seawards
To the white, white dipping sails.

One road leads to the river,
As it goes singing slow;
My road leads to shipping,
Where the bronzed sailors go.

Leads me, lures me, calls me
To salt, green, tossing sea;
A road without earth's road-dust
Is the right, right road for me.

A wet road, heaving, shining,
And wild with seagulls' cries,
A mad salt sea-wind blowing
The salt spray in my eyes.

Official Program Book

My road calls me, lures me,
West, east, south, and north;
Most roads lead men homewards,
But my road leads me forth

To add more miles to the tally
Of gray miles left behind,
In quest of that one beauty
God put me here to find.

ROMANCE AND ALLEGRO MODERATO (alla Zingara), from Concerto

No. 2, in D minor, Opus 22 - - - - - WIENIAWSKI
MISS MARIAN STRUBLE

Henri Wieniawski was born July 13, 1855, at Lubin, Poland; died March 31, 1880, at Moscow.

In the period covered by the life-time of this composer the fiery Polish temperament found vent in the contributions of its many distinguished composers rather than in political agitation. In Wieniawski we see one of the most important virtuosi of the nineteenth century, and one who ranks equally high as a composer for his instrument. The concerto on our program is an established favorite and is played more frequently than the No. 1 in F sharp minor. Nadejda von Meck, whose relation to Tchaikowsky has been referred to in this publication, extended her generous support to Wieniawski at a time when he was penniless and forsaken, and in a letter to her, dated March 22, 1880, Tchaikowsky wrote as follows: "Your benevolence to poor, dying Wieniawski touches me deeply. * * * I pity him greatly. In him we shall lose an incomparable violinist and a gifted composer. * * * The beautiful 'Legende' and parts of the D minor concerto show a true creative gift."

The great Russian was far afield in his estimate of Wagner and Brahms, but in this case this audience will endorse his critical judgment.

CANTATA FOR CHILDREN'S CHORUS AND BARITONE SOLO—

"The Voyage of Arion" (first performance) - - EARLE VINCENT MOORE

Earle Vincent Moore was born September 27, 1890, at Lansing; still living.

Mr. Moore's varied activities in this community have made him so well known to students and citizens alike that to speak of him is to "carry coals to Newcastle." He is a graduate of the University of Michigan and a holder of the A. M. degree from that institution. His musical education was obtained in the University School of Music, of which he is a graduate and for several years a member of its Faculty.



Photo by Rentschler

Marian Stuble

These studies have been further enriched under Widor of Paris, in which city at one time he held the position of organist of the American Church. He is a brilliant concert organist, as we all know, and as Assistant Professor of Music in the University has displayed rare gifts as a teacher and power as an investigator. The writer of these lines, in common with many others, feels that Mr. Moore's real strength lies along creative lines. With his stirring college song, "Varsity," in mind, the student body will say "Amen!" to this statement.

The "Voyage of Arion," which Mr. Moore offers this afternoon, will substantiate all that has been said regarding his creative ability, and, in view of this work, it is to be hoped that in the future he will find abundant opportunity for devoting himself to composition in the serious forms.

"The Voyage of Arion" is divided into seven parts. Part I, "To Sea"—D major, *Allegro con spirito*, 6-8 time—is introduced by an instrumental section marked *Allegro furioso*, which soon yields to the chorus, which is an admirable example of how to write for children, with the result that it is delineative to a marked degree. It will be discovered, as this lovely cantata unfolds its beauties, that Mr. Moore has realized a fact that has escaped many who have written for children. It is this—while there are decided limitations to the *tessitura* adapted to children's voices, those limitations lie in the lower rather than in the upper register. Children's voices—like their demands—run high, and they delight in singing passages which tax the resources of the ordinary soprano. A lack of recognition of this fact has wrecked many otherwise admirable compositions.

Part II, "Praise to Arion"—G major, *Andante*, 2-4 and 3-4 time—is very melodious, while the use of the old Greek 5-4 time imparts to its measures a distinct charm, and emphasizes the Hellenic atmosphere of the story.

Part III, "Song of the Crew"—A flat major, *Andante*, common time—is a typical sailor's song. As it grows in intensity *Andante* ceases to be indicative of the movement and retires in favor of *Allegro*, and later, *Allegro vivo*. At its climax it modulates into E major, introducing Part IV, in which Arion asks of the crew that they allow him to sing for them before he plunges "to doom in the weltering wave."

Part V is a splendid baritone solo for Arion, "Arion's Farewell"—D flat major, *Maestoso*, 3-4 time. Nothing but a full orchestra can do justice to the brilliant accompaniment to this solo, and we trust that the future may bring a repetition of the work with orchestral accompaniment.

Parts VI and VII—D major, *Allegro con spirito*, 6-8 time (Part VI), and B minor, *Allegro vivo*, 6-8 time (Part VII)—need no explanation, as their strongly conceived melodies and sweeping rhythms tell the tale, while the concluding section in B major forms a fitting climax to the entire work.

In closing, it must be emphasized that it is seldom that a composer is given so inspiring and truly poetical a text to set to music as that for which we are indebted to Dr. Marion C. Wier of the University.

The argument of "The Voyage of Arion" runs as follows: Arion, after having become famous in Greece as a poet, wandered to Italy and Sicily, where through his

art he amassed great wealth. Once he had occasion to go from Tarentum to Corinth. When on the sea the sailors conspired to kill him and seize his wealth. The poet, aware of his fate, asked permission to sing for the last time; so, singing his death song, he leapt into the sea. The ship sailed on to Corinth, and later the sailors were confronted by Arion, who had been miraculously preserved by Poseidon. The crew was glad to restore the plunder and escape by putting out again to sea.

I—TO SEA

Crew.—Hippi' Anax, Poseidon, ho!
 Feather the oars and breast them, so!
 Sheet home sails for the winds to blow,
 Hark to the wide sea calling!
 All things change to the roll of the years,
 The frost of winter, the warm spring tears,
 The mellow summer that autumn cheers
 For the vine leaf sere and falling.

Hippi' Anax, Poseidon, ho!
 Over the broad blue rollers go,
 Where the foam of the Ocean steeds like snow
 In the face of the wind is flying;
 All things change, so enough of ease,
 Breast the oar, trim sail to the breeze,
 Thence welcome the roll of the wine-dark seas,
 And the wild sea voices crying.

II—PRAISE TO ARION

(Passengers, assembled on board, pay homage to Arion)
 Passengers.—Come, set a chaplet on his hair,
 And nectar pour to gladden lips
 Where honey of the muses drips
 In song the wind blows everywhere.

Companion of our journeying,
 The Lord of melody and song,
 Great Helios will the day prolong
 If once again for us thou sing.

Thy songs we find in Athens fair,
 All fragrant with her violets,
 And who culls them e'er forgets
 Arion's fingers set them there?

And as they watch the moon arise
Across the hills and sail-flecked sea,
Fair maidens hum thy melody,
And each one thinks of thee and sighs.

III—RIDICULE OF ARION

CREW.—There are many strange things in this world of ours,
On the fruitful land and the wine-dark sea,
But the strangest is this, a poet with powers
To win him wealth through minstrelsy.
The blind old bard of the sea-girt isle,
Who talked with the gods over windy Troy,
Felt never the warmth of Plutus' smile
To gladden his heart with its golden joy.

But lo, this swaggering, blear-eyed swine,
He swaggers aboard with his jars of gold,
And gloats o'er the men and the maids who twine
His lyre with bay, like a god of old.
Sing ho, yo-ho, let his wealth be ours:
A bold imposter, no bard is he;
We'll save his gold for our leisure hours,
And him we'll send to the gods of the sea.

IV—SCENE—ARION AND CREW

ARION.—A boon, good sailors, a boon I crave,
Give heed to my ultimate cry;
E'er I plunge to the weltering wave
Aglare 'neath a pitiless sky,

I would lift my voice to the Aether wide
That leaps to the rim of the ocean tide,
And chant the beauties of vale and hill
And praise the demons of hill and vale.

SAILORS.—Go on, why linger? Go on and sing,
And twang away on your thin-voiced lyre;
And puff away till your bellows tire.

V—FAREWELL

ARION.—O Lord of light that warms the day
 And paints the earth and ocean fold,
 O Lord of song whose magic sway
 Makes glad the young and cheers the old,
 Lend to my aid, O king, I pray,
 Thy silver bow and harp of gold.

The valleys careen
 'Neath the crest of the hills;
 O'er their curves gold and green
 Leap the silver-white rills,
 And the heaven is vibrant with rapture
 That deep to the earth bosom thrills.

Now I feel on my lips
 The god-kindled fire,
 As I strike with the tips
 Of my fingers the lyre
 And never a blossom of song will be sere
 By the flame of my pyre.

Poseidon, warder of the world,
 And shaker of the land and sea,
 Behold me to thy ocean hurled,
 Blameless, and have thou pity on me.

VI—HOMING SONG

CREW.—Merry men, up, hold hard the oar,
 Weather her head to the breaker's roar;
 Home! and the stress of the sea is o'er,
 Shoreward the gale is singing.
 Mottled shadows along the hills
 Sway to the splash of tremulous rills,
 Where Bacchus the tufted wineskin fills,
 And the Maenad shout is singing.

ARION.—Halt! Stand fast, ye men of the sea!
 Restore me the treasure ye wrested from me.
 Lo, I am he you forced to leap
 Into the ocean's hungry deep.
 But gods still hear the righteous cry;
 So here before you, lo, am I!

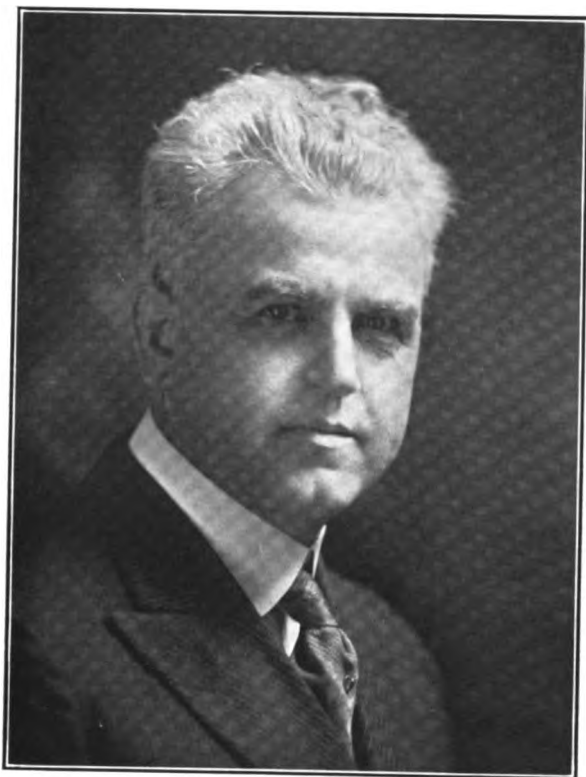


Photo by Becker

Geo Oscar Bonner

CREW.—Yes, we have sinned; Hope led in vain
To fill our purse with others' gain.
And e'er we could our clearance get,
We're caught us in her clinging net.
Come, fair singer, here's thy gold for thee;
Come and take it all, and set us free.

VII—OUTWARD BOUND

CREW.—Steady! give way, give way, ye crew!
Seaward we point the prow anew.
Many a league we shall furrow through,
And the evening shadows falling.
All things change, so enough of ease;
Breast the oar, trim sail to the breeze,
Thrice welcome the roll of the wine-dark sea.
Hark to the wild waves calling!

—MARION C. WIER

"SPANISH DANCES" - - - - - SARASATE

MARIAN STRUBLE

Pablo Sarasate (Pablo de Militon Sarate y Navascuez) was born March 10, 1844, at Pamplona, Spain; died September 21, 1908, at Biarritz.

During his life Sarasate enjoyed a primacy among virtuosi, the memory of which still lingers, and was equally popular as a composer. Most of his works are facile rather than deep, and today are not regarded as great contributions to the literature of the violin. Sarasate was unique in that he gave expression to national idioms, wherein he differed from the majority of Spanish composers, who, from Christoforo Morales—who entered the Papal Chapel in 1540, and whose sacred works were considered then, and now, equal to those of Palestrina—to Jules Manen, whose works are superlatively German in style and content, utterly ignored Spanish idioms. Of the works Sarasate has given to the world, the one on our program enjoys the greatest popularity.

- a. "IT WAS A LOVER AND HIS LASS" - - - - - MORLEY
 - b. "SWEET REPOSE" . - - - - BENEDICT
 - c. "IN LIFE, IF LOVE WE KNOW NOT" - - - - - REINECKE
- CHILDREN'S CHORUS

- a. "IT WAS A LOVER AND HIS LASS" - - - - - MORLEY

Thomas Morley was born in 1557; died in 1604.

Thomas Morley, Mus. Bac. Oxford, 1586, Gentleman of the Chapel Royal, 1592. Epistler and Gospeler, etc., was one of the English group of madrigalists who were worthy rivals of the Italians in that form of composition.

He was a contemporary of Luca Marenzio (1550-1599), but in spite of his genius cannot be considered his equal. The typical selection included in this group was published in 1600 in "The First Booke of Aires or Little Short Songes to Sing and Play to the Lute with the Base-Viol." The text is taken from Shakespeare's "As You Like It," Act V, Scene III.

Such phrases as "And a hey, and a hey nonny no," abound in the refrains of Old English madrigals, though occasionally "La, la, la, la, la," is substituted, the latter bearing the same relation to the text as "Ah!" in the coloratura arias of Donizetti, Bellini, and the early Verdi. With the exception of Festa (1490-1545), no Italian madrigalist of importance employed such a meaningless patter as "La, la, la, la, la."

It was a lover and his lass,
With a hey, and a ho,
And a hey, and a hey nonny no,
That o'er the green cornfield did pass
In spring-time,
In spring-time,
The only pretty ring-time,
When birds do sing,
Hey ding a ding a ding,
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho,
And a hey, and a hey nonny no,
How life was but a flow'r
In spring-time,
In spring-time,
The only pretty ring-time,
When birds do sing,
Hey ding a ding a ding,
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho,
And a hey, and a hey nonny no,
For love is crowned with the prime,
In spring-time,
In spring-time,
The only pretty ring-time,
When birds do sing,
Hey ding a ding a ding,
Sweet lovers love the spring.

—WILLIAM SHAKESPEARE.

b. "SWEET REPOSE" BENEDICT

Julius Benedict was born November 27, 1804, at Stuttgart; died June 5, 1885, at London.

Sir Julius Benedict (for he was knighted in 1871) was a popular teacher, concert-giver, and conductor in London for many years. In addition to the activities noted above, he composed eight operas, four cantatas, two symphonies, and many miscellaneous works. The measure of his creative ability is indicated by the fact that one must search in musical dictionaries for evidences of its existence rather than on concert programs or opera-house bills. Still, he wrote some very beautiful music, otherwise he could not have attained the honorable position accorded him in the land of his adoption; but, in spite of this and his brilliant work as a conductor, he is now enrolled in the long and constantly increasing list of the forgotten.

He is represented in this concert by a charming song, so for the nonce he will live again through his music. Note the lovely rocking motive for the altos—"Lullaby"—which runs through the entire song, lending it atmosphere.

Sweet repose is reigning now!
So, my baby, slumber thou;
Nothing save the wind we hear
Murmuring, then slumber, dear,
Lullaby, slumber, dear.

As the birds their petals close,
Shut thine eyes in sweet repose.
When the beams of morning break,
Then thine eyes like flow'rs shall wake.
Lullaby, slumber, dear.

c. "IN LIFE, IF LOVE WE KNOW NOT" REINECKE

Carl (Heinrich Carsten) Reinecke was born June 23, 1824, at Altona; died March 10, 1910, at Leipzig.

The name of Carl Reinecke, to those who knew him in his prime, calls up memories of his wonderful interpretations of Mozart, for it is doubtful whether any pianist before or since has surpassed him in this particular field. He was a composer who was great in smaller forms and lacking in greater, like his pupil, Arthur Sullivan. As illustrative of his power in simple forms the short part-song on our program may be put forth. It is written in the canon form, an ancient and honorable style of writing, as attested by *Summer is a Cumin' In* (thirteenth century), the first English melody, which was a canon. Those who know little or nothing of this treatment will note that

in this song the altos enter one measure later than the sopranos, repeating the melody sung by them four tones lower, with certain tonal modifications arising from its different position in the scale. The time of entrance and the interval relationship of the voice or voices in a canon are variable. In passing, it must be pointed out that singing canons is a great joy to children, for they revel in the independence of the voices through which they can reveal a characteristic quite in line with their outlook on life. Possibly they do not realize the dependence of the voices in the enthusiasm with which they maintain the parts.

In life, if love we know not,
'Tis as vines where tendrils grow not;
In life, if faith abound not,
'Tis as vines where grapes are found not.
If then of all, all fate bereave thee,
These two beware it leave thee.

—FRIEDRICH VON BODENSTEDT.



Photo by Marceau

Supriya Ghosh



FOURTH CONCERT

Friday Evening, May 20

CHORALE AND FUGUE BACH-ABERT

Johann Sebastian Bach was born March 21, 1685, at Eisenbach; died July 28, 1750, at Leipzig.

It was a happy thought that inspired Johann Joseph Abert (Kockowitz, Bohemia, September 21, 1832—) to give to the immortal G minor organ fugue of the great Leipzig Cantor a setting for the modern orchestra. Why he should have preceded it by the prelude to a fugue in the same key from the "Well-tempered Clavichord" (No. 4), instead of the infinitely greater one which Bach designed for the introduction to the more important fugue we shall hear this evening, is an unsolved mystery with which we are not concerned. The original chorale—scored for the brass—which Abert introduced between the two is very effective and forms such a splendid and appropriate introduction to the fugue that nowadays the prelude is generally omitted. A contemporary of Bach, referring to his organ-playing, said: "The great feature of his playing is his constant changes in registration." Until recently, organists have not followed the example of the great master, but have made of his fugues veritable orgies for the full organ. This practice, and the utter lack of recognition of the poetic side of Bach on the part of many concert pianists, has not been conducive to a real appreciation of this aspect of his art on the part of those who cannot resist the thrall of his forceful rhythms and majestic harmonies.

The justification for such a treatment as Abert embodied in the selection on our program—and by the practice of the greatest modern organists—lies in the nature of this type of composition, and may be stated as follows: The fugue is the highest manifestation of polyphonic (many-voiced) writing; polyphony rests on counterpoint; the essence of counterpoint is melody; melody implies phrasing; phrasing is unthinkable without light and shade; light and shade are attributes of color; therefore, registration on the organ and the employment of the multi-colored resources of the instruments of the orchestra are necessary to set forth the interrelationships of theme and counter-theme constituting the warp and woof of fugal compositions. Two concrete examples of the proper treatment of this type of composition may be cited with profit, viz., the E minor Fugue of Mendelssohn, Opus 35, No. 2, and the last movement of Mozart's C major ("Jupiter") Symphony.

RECITATIVE AND ARIA—"Giunsi alfin il momento," from "Marriage of

Figaro" - - - - - MOZART

MME. LUCREZIA BORI

Wolfgang Amadeus* Mozart was born January 27, 1756, at Salzburg; died December 5, 1791, at Vienna.

The definition of music as "the theory of harmony, and the practice of discord" found its justification on the occasion of the first performance of *Le nozze di Figaro*, May 1, 1786, at Vienna. The Italians at that time were the arbiters of musical taste in Vienna, and through the intentional lapses of Italian singers the opera all but failed of the success it deserved. It aroused great enthusiasm at Prague, and, as a consequence, the next year *Don Giovanni* was given its first performance in that city, October 29, 1787. The latter opera is regarded as his greatest, but in the opinion of many this would be true were it not for *Figaro*. *Figaro* is devoid of such a stirring episode as the entrance of the Commander in the last act of *Don Giovanni*, but it makes up for that by its wealth of melody and its incisive, sparkling wit.

Of the many wonderful recitatives and arias with which *Figaro* teems, the one chosen for this evening's program contains all the beauty of melody, simplicity of harmony, symmetry of form, and dramatic clarity we associate with all of Mozart's music. It falls in Act IV, and the text, in an English translation by Charles Lamb Kenny, is given below:

RECITATIVE—SUSANNA.—Welcome, happiest moment, when I may free from terror
rest in his soft embraces.

Go, idle tremors! nor mar love's joyful feeling; let me taste unalloy'd its balsam
healing!

Doth it not seem as tho' love's tender power, grac'd by this blooming bower, all
Nature were now reflecting, e'en as night sweet hidden love is protecting.

ARIA.—Ah, come, nor linger more, my soul's fond treasure.

Hark, to the voice of love that calls to pleasure,
While heaven still in starry light rejoices,
While the earth is dark, and hush'd her voice is.
Soft murmurs now the brook, the breeze is playing,
Their soft music the heart's fond woes allaying.
The flow'rs breathe sweet perfume, the sense delighting,
All seems to love's rapture sweet inviting.
Come to these bowers, where tranquil love reposes,
Come, my treasure!
And round thy temples I'll wreath a crown of roses.

* In a footnote to his article on Mozart in Grove's "Dictionary of Music and Musicians," C. F. Pohl gives the following information: "He was christened in full, Joannes Chrysostomus Wolfgangus Theophilus; instead of Theophilus his father wrote Gottlieb—in Latin, Amadeus. In his earlier letters Mozart added his confirmation name, Sigismundus. In private life he was always Wolfgang."

Although Mozart's sorrows were many, he was spared the necessity of reading translations of the texts of his operas, even though in most cases the texts themselves could not be considered contributions to literature.

SYMPHONIC POEM—"Attis," Opus 16 - - - - A. A. STANLEY

Attis, a beautiful Greek youth full of dreams and fancies, passionate, eager for new experiences, suddenly determines to sail away across the sea to Phrygia, there to become a priest of Cybele, goddess of the earth. Scarcely has he arrived at this decision when he experiences one of those revulsions of feeling common to unregulated natures. Thoughts of home and all that he must leave behind, mingled with premonitions of disaster, crowd upon him, and for the moment he hesitates. Soon, however, he comes back to his first resolve, and, together with a company of youths whom his enthusiasm has inspired, he goes on board ship and resolutely sets sail. As the voyage nears its end tender memories fill his heart with sadness. At the first sight of land there is an outburst of joy, but as Attis touches the shore he is again overcome by thoughts of home. Returning to his purpose, Attis summons his companions to follow and presses on to the sacred grove in the still depths of which rises the temple of Cybele. They approach the shrine as dusk comes on, and discover to their dismay a stone image where they had expected to find the beautiful goddess. The image of the goddess gives no sign of welcome, but stands grim and silent in the gathering shadows. Filled with vague distrust, but not despairing, they turn sorrowfully away. But they cannot yet give up the hope that the great goddess of the earth will by some visible sign show her acceptance of their worship, and again they approach the shrine with chanting. Before they reach it the air seems to be pervaded by a strange influence that dulls all thought of self and moves them with a new and irresistible impulse. The air is filled with soft music which gradually takes on the character of a dance. As the music increases in intensity, the youths, drawn on by its stirring rhythms, move more and more quickly. Frenzy takes possession of all; the dance becomes a wild and fearful orgy. At length, utterly exhausted, Attis sinks down, senseless, upon the ground. As he comes to himself, he seems to hear an old melody of the homeland wafted over the seas. Responding to its suggestions, he resolves to seek again his home and kindred. But Cybele, angered at the inconstancy of her devotee, unyokes a lion from her chariot, and bids him frighten the wavering Attis into submission. The youth, terror-stricken, flees to the shrine, and gives himself forever to the service of the goddess.

In the program-book of the Chicago Symphony Orchestra for April 8 and 9, on which dates "Attis" was performed under Frederick Stock's baton, Mr. Felix Borowski, whose criticisms rest on a foundation of musical scholarship and profound erudition, gave the following interesting information which we quote in its entirety:

Attis, or Atys, according to the ancient myth, was son of Nana, the daughter of the river god Sangarius. He was brought up first among the wild goats of the forests, later by some shepherds, and he grew up so beautiful in form and feature that the Phrygian goddess, Cybele-Agdistis, fell in love with him. Wishing to marry the daughter of the King of Pessinus, Attis was driven to madness by the attentions of Cybele, and eventually committed suicide at the foot of a pine tree, and from his blood violets sprang. Cybele besought Zeus

that the body of her beloved might suffer no corruption. A tomb was raised to him on Mount Didymus, and a festival of orgiastic character was celebrated in his honor in the spring.

The myth has been used as the basis of operatic works by various composers of the seventeenth and eighteenth centuries. The first was "Cibele et Ati" of Antonio Bertali (Vienna, 1666). Jacobo Antonio Perti and Tosi (Pier Francesco) produced their "Atide" at Bologna in 1679; and Ariosti (Attilio) his "Atide" at Luxemburg in 1700. Another Italian composer—Nicola Piccini—brought forward an "Attys" at the Académie Royal de Musique, Paris, in 1780. The book of the production had been written by Quinault, but Lully (Fr. Jean Baptiste de Lully) had preceded Piccini by staging Quinault's opera at Saint Germain, January 5, 1677, and in Paris the following April. Joseph Mysliweezek, a Bohemian composer, brought forward his "Atide" at Padua in 1714. There were parodies of Lully's work. "Atis," in one act and a prologue, was anonymously produced at the Théâtre de l'Opéra Comique, Paris, in 1726, and in that year, too, "Arlequin Atys," by Ponteau, was given in the same city.

"Attis" is written in the modern form of the symphonic poem, and is scored for the full concert orchestra. The subject has been given a free interpretation in order that a proper artistic sequence might be made possible. The first theme, the "Attis" motive—G minor, *Andante appassionata*, 3-4 time—

No. 1.

Andante appassionato.



stated by the violins, violas and 'celli—aims at the portrayal of the successive steps by means of which Attis arrives at the determination to become a votary of Cybele. Then follows a quieter motive (*poco adagio*) for clarinet, horns and English horns, expressive of the tender emotions which he experiences as soon as he comes to his decision.

No. 2.

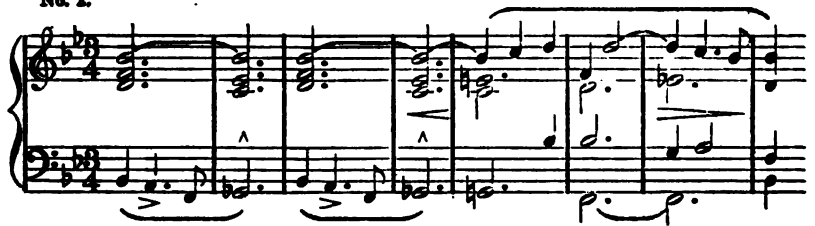




Photo by Ray Hoff

Fannie Bloomfield Jesler

Fourth Concert

53

This is violently interrupted by a sharp, incisive figure for the violins which leads eventually to the first theme of the second division—the sea voyage—C minor, *Allegro ma non troppo*, 2-4 time.



The second subject—in E flat major—is expressive of the nobler side of Attis's character, and has national suggestion through the incorporation of a metrical structure essentially Greek (5-4 time).



In the short "free fantasia" which now follows—the first part not being repeated—several purely musical themes are introduced leading to a variant of the "Attis" motive, which now takes on a somewhat dreamy and sorrowful character. The theme

soon develops into a canonic duo between the oboe and English horn. This is followed in turn by a contemplative theme for flute, oboe, and English horn.

No. 5.



These themes are accompanied by a figure suggestive of the movement of the waves, and are hushed by the cries of "Land!" announced by blasts of the horns, repeated by the strings. At the third call the full orchestra responds with a statement of the "Attis" motive—*Maestoso*. The *reprise* now follows. As the vessel touches the shore, Attis, overcome by tender memories, looks questioningly across the seas towards home. This mood is expressed by a quiet theme for the muted strings—E major, *Poco adagio*—leading into solos for violin and 'cello, while the strings sustain a dominant seventh chord. This is followed by a choral-like theme played by the wood-wind—F minor, *Maestoso*—which, rising to a climax on \sharp chords for the brass, finally sinks into subdued harmonies as Attis and his companions stand awe-struck before the insensate image. The "Prayer" motive—G flat major, *Adagio*, 3-4 time—

No. 6.



is given out by the bass clarinet accompanied by violas and 'celli *pp*, and is repeated several times in appropriate combinations. As there comes no response, the desire for some answer to the prayer is voiced by the strings, in a second subject, in conjunction with the "Prayer" motive.

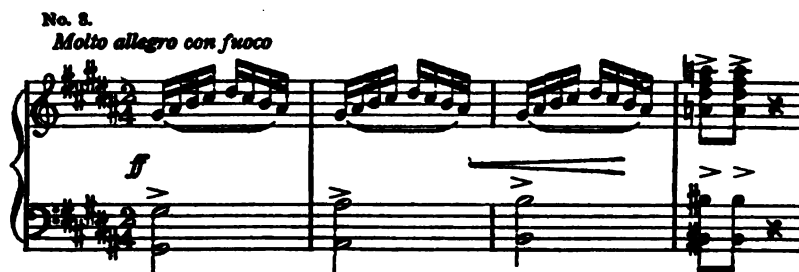
No. 7.



The theme dies away and the choral chant is repeated in F sharp minor. At the conclusion of this movement, just as the "Prayer" motive should enter again, the violins sustain B natural, while a harsh dissonance resolving by an upward chromatic leading of the lower voice is followed by a figure which, after three repetitions, leads directly into a dance—G major, *Allegro con brio*, 3-4 time—based on the "Prayer" motive and its counter-subject. This dance, written in a free adaptation of the Minuet form, gradually develops into a wild Bacchanale. As this change takes place the tonality grows vague and the rhythms become more and more agitated. All the themes already

heard are introduced, but so transformed that they stand as expressions of the swift play of passion, which has brought about so complete a debasement of their better natures.

As the orgiastic music ceases, a long sustained tone in the violins leads into the next movement—E major, *Poco Andante molto espressivo*, 5-4 time. The flute gives out a quaint Greek theme—a quotation from the "Hymn to Apollo." A solo horn answers with the "Attis" motive. Again the Greek melody is heard, this time answered by the strings—eventually by the full orchestra—in a concise statement of the principal themes of the introductory division. As the concluding measures are about to end in a full cadence, the Finale—G sharp minor, *Allegro vivace, quasi presto*, 2-4 time—



with its turbulent figures, interrupts it, and we are precipitated directly into the struggle, which finally results in driving Attis and his companions back to the service of Cybele. As if to heighten the awful situation, a short episode for horns and woodwind is introduced—one glimpse of their despair—leading to a final statement of a part of the "Attis" theme. With a few subdued measures, the work is brought to a close—the future course of events being left to the imagination.

The Galliambic metre which Catullus employed in "Attis"—the poem which forms the basis of this setting—is seemingly full of suggestion, but a musical utilization of these possibilities results in a vulgarity bordering on "rag-time," for which reason it has been avoided.

MEPHISTO WALTZ - - - - - LISZT

Franz Liszt was born October 22, 1811, at Raiding, Hungary; died July 31, 1886, at Bayreuth.

It may be that we are too sophisticated in these days, or the reverse, but at all events a waltz is almost an anachronism. There are those in this audience who measure their youth (rather than old age) by decades, to whom a waltz still gives pleasure, to whom it is the "poetry of motion" rather than the prose, or doggerel, of commotion, like most of our modern alleged dance music. Heaven save the mark! The waltz on our program owes its existence to the composer's interest in Lenau's "Faust." Believing the old German proverb, "All good things are in threes," he wrote three versions in which Mephisto's versatility is displayed. One can easily realize

that, when resting from his activities in our larger cities and his occasional visits to university campuses, he would seek the solace of the dance and trip it on the "light fantastic toe." That forked tail of his must have been as difficult to manage as a lady's train, and it may be that the floors of ballrooms graced by his presence—even though by proxy—still show the marks of his cloven hoof, in no instance more plainly than in the village inn in which he gave as signal proofs of his ability to manipulate the fiddle-bow as many of his disciples now display when they "draw the long bow." The import of the scene from which he drew the inspiration for this waltz—begun in 1858, completed in 1861, and first performed March 8, 1861, at Weimar—is as follows:*

A peasant wedding is being celebrated with song and dance in a village tavern. Mephistopheles, disguised as a hunter, and Faust peer through the window, and Mephistopheles beckons to his companion to enter the room with him. Faust is captivated by a black-eyed damsel, but he is not daring enough to greet her. Mephistopheles laughs at him "who has just had it out with hell, and is now abashed before a woman." Suddenly he addresses the musicians. "Dear fellows," he cries, "you draw your bows much too sleepily. Sick pleasure may dance on lame toes to your waltz, but not youth, filled with blood and fire! Give me the fiddle; in my hands it will sound differently, and there will be another kind of springing in the tavern!" Mephistopheles plays. The dancing becomes wild; the souls of the dancers are filled with strange emotions. Faust presses the hand of the dark-eyed girl and stammers oaths of love. Together they dance through the open door, through the meadows and garden-paths, and with the strains of the violin floating to their ears dance on until they reach the forest. Fainter and fainter becomes the sound of the music as it is heard through the singing of nightingales.*

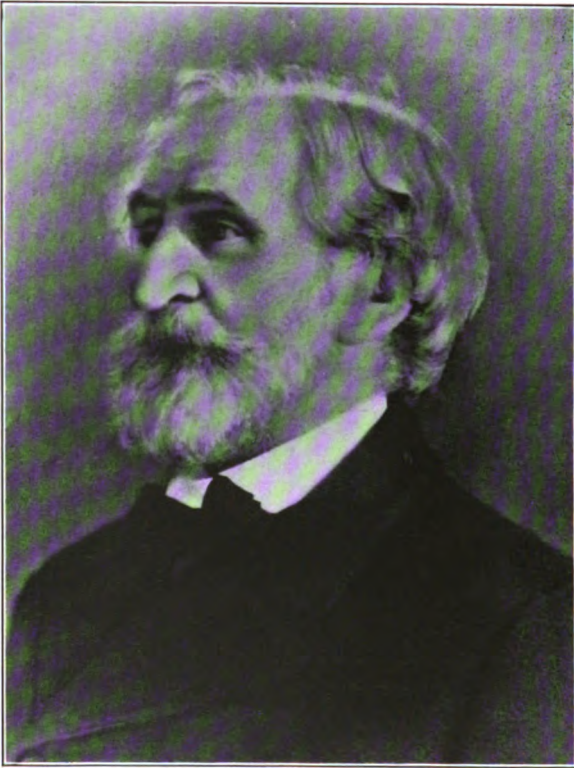
The "Mephisto Waltz" is scored for a large orchestra, in which, however, the so-called "unusual" instruments are not included. The term "unusual" has already fallen into innocuous desuetude, as nothing is unusual nowadays but what formerly one called usual. But the rehabilitation of obsolete instruments, already shadowed forth by Richard Strauss in his last opera—"The Woman without a Shadow," Vienna, November, 1920—may lead to a resuscitation of this designation.

ARIA—"Depuis le jour," from "Louise" - - - - - CHARPENTIER
MME. BORI

Gustav Charpentier was born June 25, 1860, at Dieuze-Lorraine; still living, in Paris.

Gustav Charpentier comes from a distinguished ancestry, for Marc Antoine Charpentier (1634-1702) was a brilliant contemporary of Jean Baptiste de Lulli (1633-1687), the founder of French opera. Of greater scholarly attainments than the great Italian—though of inferior inventive power—the large number of religious works accredited to the elder Charpentier shows that he fixed his gaze on the nobler aspects of life. The younger representative of the family, on the contrary, has the circumscribed view of the realist, who is enthusiastic only when he ranges along paths trod-

* Quoted by Felix Borowski in the program of the Chicago Symphony Concerts, February 18 and 19, 1921.



Giuseppe Verdi



den by those whose existence is spent in the midst of depravity and vice, though both be gilded. It must be admitted that Charpentier attempts to bring out whatever of light there may be in that gloom. A sensitive nature like César Franck's could not have endured the contact with the life that moves along the lower levels which is necessary for the exploitation of whatever in that life may be deemed worthy of emphasis. In this we may find an explanation of the fact that, while the reputation of César Franck is constantly increasing, that of Charpentier remains a fixed and stationary quantity. Art bestows her highest honors on idealists only. Giving due weight to his good intentions, the composer of "Louise" must come under the condemnation of Tchaikowsky by virtue of his choice of subject. While the position assumed by the pure-minded Russian did him honor, we may seriously question whether it is justifiable to restrict ourselves to the praise of the ideally good—which needs no praise—to the virtual exclusion of sufficient study of the bad to determine whether it is irremediable. To attempt to portray the struggle for the attainment of the best that is possible under oppressive environment is neither ignoble nor undesirable, but the real texture of a man is determined by the manner in which he accentuates the conflicting moral elements which in the lowest strata are exhibited in their nakedness. It must be admitted that Charpentier reveled in the life of the Montmartre Quartier—which in itself is no sin,—and—if we can trust his music, as we must—was at his best when glorifying phases of that life which in no wise tend to the clarification of its moral atmosphere. If this seems unjust, what of the following from M. Pierre de Breville, writing of "Louise"?—"Charpentier, who owes so much to Zola, whose romantic naturalism he practices, is himself the hero in 'L'Oeuvre,' who, wishing to glorify Paris, has created a Minotaur—a Moloch—who eats the children of nearly all street-sweepers. And it is before this monster, whom he places before us after the manner of sermonizers, that the lovers kneel, and in whose honor they recite their prayers. Why bind music, that universal language which never grows old, to subjects of ephemeral actuality? Why attach it to the hawser of the galley that is already three-quarters sunk through naturalism?" The answer is simple—the composer was purely theatrical in his outlook, not dramatic in the highest sense. But why the selection on our program? Because Charpentier is an interesting figure in modern French music, a writer worthy of representation, one "who knows how to captivate through his undoubted power as a musician"—and "Louise" is a work of real distinction. The text is herewith given:

LOUISE.—Ever since the day when unto thee I gave me, radiant with flowers seemed
my pathway before me;

I seem to dream 'neath a fairyland heaven, with my soul still drunk with the joy
of thy first kiss.

Ah! how sweet is life! my dream has not been merely dreaming!

Ah! I am so happy! for love o'er me his wings is spreading!

In the realm of my heart new is the joy that's singing!

All nature doth rejoice with me and with me triumph!

And all around I see but laughter, light and joy,

And I tremble with exquisite delight when I recall

The charm of our first day of love.
 Oh! how sweet is life! Ah! I am so happy! all too happy!
 And I tremble with exquisite delight when I recall
 The charm of our first day of love.

SUITE—"Woodland," A minor, Opus 42 - - - - - MacDowell
 In a Haunted Forest; Summer Idyll; The Shepherdess' Song; Forest Spirits.

Edward Alexander MacDowell was born December 18, 1861, at New York; died there January 23, 1908.

Of Edward MacDowell it may be said, quoting Vergil, "Earth ne'er contained a whiter soul." Possibly—or undeniably—the greatest musical genius America has yet produced, to those who knew him the personality of the man is still no less potent in its charm than the products of a creative activity which covered many phases of music's infinite possibilities. Of a deeply poetic nature, sensitive to a superlative degree, he was restrained from emotional excesses by a keen intellectual perspective, a fine sense of proportion, and the virility of a strong man. He was free from affectation, both personal and artistic, and above all things abhorred the idea that native composers should seek the "shelter of the flag" by appearing on special programs in which the nationality of the composer is emphasized. He was a composer—not an American composer. He was right in his judgment that the only thing for an American composer to do is to write as good music as possible, and not claim special consideration because of his nationality. Some composer on this side of the Atlantic may strike a new note—but as the result of a deliberate, conscious effort—*never!*

Dismissing this side issue, it must be noted that MacDowell's music has within it all that makes for great art. He never mistook conceits of fancy for flights of imagination—neither did he consider noise as synonymous with vigor—nervousness with intensity—nor mistake posing for originality. His music is imaginative, vigorous, intense, and original, and these elemental virtues are fused into a style at once unique and effective. Of the work on our program it must be said that it displays all these qualities. Of the meaning of the various numbers the titles convey all that is vital. It was included in the second program of the first May Festival (1894), at which the "Manzoni Requiem" was sung.

The pathetic clouding of this rare intellect and his premature death constitute one of the tragedies of our musical development, a development to which no one has contributed more of lasting value than Edward Alexander MacDowell.

On the technical side, the following statements of the keys and tempi of the various movements will suffice:

- I. "In a Haunted Forest"—A minor, *Largamente, misterioso*, 6-8 time—followed by *Allegro furioso*.
- II. "Summer Idylls"—A major, *Allegretto gransioso*, 6-8 time.
- III. "In October" is omitted.
- IV. "Shepherdess's Song"—C major, *Andantino semplice*, 4-4 time.
- V. "Forest Spirits"—A minor, *Molto allegro*, 2-4 time; D minor, *Misterioso, un poco piu lento*, 2-2 time.

ARIA—"Mi chiamano Mimi," from "La Bohème" - - - - - PUCCINI
 MME. BORI

Giacomo Puccini was born in 1858 at Lucca, Italy; still living.

In the estimation of the majority of modern opera-goers, Puccini has justified Verdi's statement that he "is the most promising of my successors," for the proofs of his signal ability he has put forth since his first opera—*Le Ville* (1884)—have given him a world-wide vogue. Whether his present popularity will extend far into the future is doubted by others, who indulge in that stimulating but futile form of guessing which we call prophecy. In the revaluation of erstwhile favorites, "La Bohème" will lose less than "The Girl of the Golden West" or "Manon Lescault." "La Bohème" was first produced in Turin in 1896, and immediately won an approval which the years have increased. The aria on our program occurs in Act I, and the text, in an English translation, runs as follows:

MIMI.—They call me Mimi,
 But my name is Lucia;
 My story is a short one:
 Fine satin stuffs or silk
 I deftly embroider;
 I am content and happy;
 The rose and lily I make for pastime.
 These flowers give me pleasure,
 As in magical accents
 They speak to me of love,
 Of beauteous springtime.
 Of fancies and of visions bright they tell me,
 Such as poets, and only poets, know.
 Do you hear me?

They call me Mimi,
 But I know not why;
 All by myself I take my frugal supper,
 To Mass not oft repairing,
 Yet oft I pray to God.
 In my room live I lonely,
 Up at the top there, in my little chamber
 Above the housetops so lofty.
 Yet the glad sun first greets me;
 After the frost is over
 Spring's first, sweet, fragrant kiss is mine,
 Her first bright sunbeam is mine.
 A rose as her petals are opening
 Do I tenderly cherish. Ah! what a charm
 Lies for me in her fragrance!

Alas! those flowers I make,
 The flowers I fashion, alas! they have no perfume!
 More than just this I cannot find to tell you,
 I'm a tiresome neighbor that at an awkward moment intrudes upon you.

PRELUDE—"The Mastersingers of Nuremberg" - - - - - WAGNER

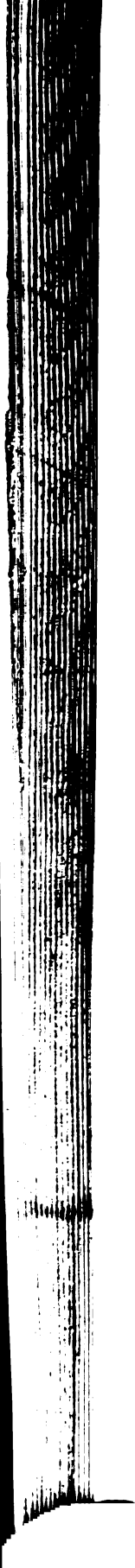
Wilhelm Richard Wagner was born at Leipzig, May 22, 1813; died at Venice, February 13, 1883.

Among the great instrumental works whose fundamental principle is that polyphony, which in the time of Palestrina was the expression of the religious idea as applied to mankind in the mass, but which now serves as the expression of the many sidedness of individual character as well as the complexities of modern life—the Prelude to "The Mastersingers of Nuremberg" stands at the head. What a triumph for the man who was derided for his lack of scholarship, because he showed no ambition to bury himself alive in dust, but who constructed with surety of control of all the resources of the most abstruse counterpoint—with no sacrifice of naturalness, simplicity, truthfulness, nor power of expression—a monument of polyphonic writing, such as has not seen the light since the days of Bach! In the prelude we have a synopsis of the whole plot of the music-drama that follows; the sturdy pride of the burghers of Nuremberg; the angularity of the Meistersinger's art; the spirit of romanticism, personified by Walter von Stolzing; the dance of the apprentices, the spontaneous expression of the joy of living on the part of these young men who were learning the mysteries of the art divine while wrestling with the problems of the cobbler, the butcher, the baker, etc., and in the magnificent climax the triumph of the art principles for which the composer stood. The work is an epitome of the great tendencies which from time to time have influenced music. Masterly counterpoint, glowing melody, expressive harmony—note the order—strength, tenderness, naïveté, passionate intensity, pervade the score, and over all there reigns a dignity that is elemental. At one point three of the principal motives—"Mastersingers," "Prize Song," "Apprentices"—are so happily combined that they nullify Rousseau's oft-quoted dictum: "No one can listen to three melodies at once." We must remember, however, that, while Rousseau as a critic was prophetic, as a pseudo-musician he exposed wide and obvious limitations. Moreover, in his statement he referred to musical complexity alone, not to the interrelationships of motives whose meaning is known to us, and which in the music-drama constitute but one factor in a complicated organism.



Photo by Mishkin

Leuora Sparkes



FIFTH CONCERT

Saturday Afternoon, May 21

OVERTURE—"Magic Flute" - - - - - MOZART

In the early dawn of December 5, 1791, Wolfgang Amadeus Mozart—the "Raphael of Music"—breathed his last. He was weighed down by apprehension for the future of those whom he left behind; the last music he heard (portions of his immortal Requiem) but intensified his morbid condition, and he died unblessed, for the priest who was called to his bedside refused him the last sacrament because he was a Freemason. Dying without the pale of the church, his funeral (on the 6th) was held in the open air. He died of malignant typhus, but neither this fact, nor the driving storm in the midst of which his remains were hurried away, can account for the strange neglect of those to whom he had been a faithful, self-sacrificing friend. Even the faithful few who followed his remains turned back at the city gate (*Stubenthor*). His wife, overcome by grief and worn out by constant attendance, was unable to leave her bed, and thus was spared the misery of seeing the mean coffin of the greatest musical genius of his age lowered into an unmarked pauper's grave by unfeeling hands. "Oh, he's only a musician!" said one of the hirelings. Of the experiences of the closing years of his life we may not speak, neither can the fortuitous circumstances and the fateful coincidences, against the suggestions of which he could summon neither moral courage nor the resources of a well-trained mind, be touched upon, but there is no doubt that his superstitious nature so reacted upon a body weakened by disease that his death was thereby materially hastened. How much the world lost by reason of his early death may be realized by listening to his last great opera, "The Magic Flute." Emanuel Schikaneder (1751-1812), a brother Freemason, brought to Mozart, on the 7th of March, 1791, the book of a fairy opera in which were incorporated many of the mysteries of Freemasonry. As Schikaneder was in financial distress, Mozart, always too generous for his own good, gladly undertook its composition. Schikaneder did not redeem his promises, and proved himself so ungrateful that Mozart, who was ever charitable in his judgments, called him *Der Lump*. It was first performed on September 30, 1791, in Vienna. The house program of that date shows the name of Emanuel Schikaneder in capitals at the top, while the name of Mozart, as the composer of the music and conductor, occurs in fine print at the bottom. It was successful, but the presumptuous Schikaneder stated at the time that "it would have been more successful had not Mozart spoiled it." The first twenty-four performances brought Schikaneder over 8,000 guildens, and Mozart—nothing. Future years, how-

ever, have brought Schikaneder a few lines in musical dictionaries, and Mozart—immortality. To this immortality the beautiful overture on our program has contributed not a little. It was written on the night before the performance, in the little summer house, which is a holy spot to those who journey to Salzburg, because there Mozart was born.

It is so direct in statement, so clear and convincing in thematic development and so compelling in its effect that the following short analysis will suffice:

An Introduction—E flat major, *Adagio*, 2-2 time—the distinctive feature of which is a series of imposing chords heard in Scene I, Act III, leads into a lovely fugue, *Allegro*. The implied criticism of this form contained in Browning's "Master Hugues of Saxe-Gotha" does not hold when applied to this particular fugue, nor has it any force excepting in the case of the products of certain pedants, who, like their laboriously wrought out conceptions—if one can apply this term to products of the midnight oil and dependence on dry theoretical treatises—have turned to dust. The importance of the great chords mentioned is indicated by their interpolation in the "development" section, where they seem to say, "Lest we forget!"

"The Magic Flute" influenced composers who immediately followed Mozart more than any works of the period. It was peculiarly dear to its creator, who, when entering the "valley of the shadow of Death," feebly hummed Papageno's Air, and beat the time with hands palsied by the near approach of dissolution.

Those who would know more of the Salzburg master's work should consult Dent's masterly work, "Mozart's Operas," which is the most important authority extant. His version of the libretto of "The Magic Flute," contained in "Mozart's Opera, the Magic Flute, its History and Interpretation," clearly demonstrates that it is possible to give an English translation of the text superior to the original.

SYMPHONY No. 10, C major - - - - - SCHUBERT
Andante—Allegro ma non troppo; Andante con moto; Scherzo; Finale.

Franz Peter Schubert was born January 31, 1797, at Lichtenthal; died November 19, 1828, at Vienna.

As in this program Schubert, the High Priest of Melody, is brought into relation to Wagner through the memories of the masterpiece which closed last evening's program, certain obvious distinctions between the treatments of the melodic element by these masters deserve consideration. The proper relations between the themes in a symphony do not depend upon external conditions determined by considerations whose implications and force *we may know*—as in the music-drama—but are determined by laws evolved from music's inner essence. There may be variety in the melodic structure of the symphony,—indeed, there must be, else were it pitiful art—but individualized motives, made individual through definite dramatic aim, do not come into contact with each other, as do the vital elements constituting the warp and woof of the drama. In one the imagination of the listener is a creator. She may call up pictures and color them as she will; she may see visions and help to realize them; she may poetize with no restrictions as to form or content. In the other she is an interpreter. She may clothe her interpretations in vivid language, but she may not create; her

pictures are already fixed in outline and in color; she may see visions, but they are not her own; she may listen to, or recite, the poetry of another, but she may not poetize, or at least only by absolute submission to an external autocratic authority. If this analysis be correct, one might draw inferences that would be unjustified, for in symphonic—that is, absolute—music the appeal is made through the ear alone; in the music-drama we *see* and hear; hence, in some particulars, two quite distinct points of view are involved. Again, in a symphony which calls in the aid of the human voice the problem is not the same as in the music-drama, for the two elements do not meet as equals; so, in the last analysis in such works we meet only an extension of the ordinary processes of listening—not a new and extraordinary process. The music-drama in its relation of the qualifying and energizing text to the music presents a new problem to the listener, one that obtrudes itself on the purely musical side. For in the music, as such, we are obliged to preserve the balance between a *melos* which reflects the meaning of the text and focuses action, and purely musical themes, i. e., with no dramatic significance, which, however, serve as a background against which are displayed significant (musical) motives, which through association become dramatic. These may refer to hidden springs of action, to past events, or become prophetic of results, which—depending on the past and running in hidden channels in the present—can only display themselves when the future shall bring about the necessary conditions. Thus, it may be unwillingly, we are “driven into a conscious act of the Understanding when we would lose ourselves in Feeling,” to quote R. Wagner. But we do so gladly, for we are conscious of the dramatic necessity—and herein lies the justification for this type of music. On the other hand, could not the music yield unalloyed pleasure to the one who listens fancy-free, as he would to a symphony, it would be of no value in the music-drama. Music must make its appeal, as such, before it can be of real value as an interpreter of that which is generally considered foreign to its *real* province. We must have surrendered ourselves fully to its authority before we can accept its interpretations of that which might have its meaning made clear through other media.

These reflections call up many important issues and suggest lines of thought none of which can be carried to logical conclusions. May we submit—as our only reflection—that a composer who achieves entire or partial success in any musical form can not do so by the negation of music's ultimate bases. Had nine out of ten of the Wagner controversialists taken this truth to heart, the polemic literature of music would have been reduced by fully one-half. But with a superb disregard of the logic of the past, the most of them are barking up the same tree. Answering the eternal questioner, and his foolish question, “Which is the greater, Schubert or Wagner?” it may be said that comparisons based on such differing applications of fundamental concepts are idle. When the Psalmist wrote, “There is one glory of the Sun; another glory of the Moon, and another of the Stars,” he gave the answer to the perennial questioner, although he may be persistent enough to ask, “Which is the Sun?”

Whatever mistakes may be laid at the doors of the critics—and, when one considers the hopelessness of the task many of them assume, they very frequently invite pity rather than censure—in *der Fall Schubert* they have displayed better judgment than in *der Fall Wagner*. To be sure, they were different individuals, but criticism, it would seem, knows not age nor men. The task was a comparatively easy one, for

Schubert propounded no new problems in his symphonies and other instrumental works. He was a prophetic genius only in his great songs, as many of the great composers seemed in the smaller forms to have escaped the limitations of their own natures—limitations which prevented freedom of utterance in the larger. In Schubert's case the only limitations lay in the patience of the audience. He filled his symphonies to overflowing with melodies which developed rare beauty, and which seemed to have been the result of an unconscious productivity. Reveling in their sweetness, with confidence that every listener would endorse him, Schubert repeats them far beyond the limits of his forms, and when at last a movement comes to an end, we would find no fault were we to hear those melodies just once—or twice—more. But losing them in one movement, we know that we shall gain others of equal beauty in each succeeding number. What can criticism do when thus held in thrall? In the main, just what was done in Schubert's time and just what is being done now—refer to his prolixity and call attention to his lack of dramatic power. Naturally, a style so discursive as his would not lend itself to dramatic music—i. e., on the stage. But were Schubert to write now, in this the year of our Lord 1921, would he have written thus? Schubert was a product of German Romanticism. Held in check, or kindled into fiery enthusiasm by the poet, Schubert, the song-writer, could be concise and dramatic. Could some great poet have filled him with enthusiasm for some compelling subject, stated in proper terms, he might have given the world something distinctively dramatic along different lines than the conventional opera. If one were to search for the reason—for the poetical as well as the musical failure to do this—it might be given in one word, Romanticism. Whatever they may attain in literature, in painting, or in absolute music, the real romanticists generally fail to reach dramatic altitudes. Too intense, too untrammelled for classicism,—neither intense enough nor sufficiently, or intelligently, elastic for the modern dramatic school, the romanticist, who becomes a romanticist because he eschews limitations, is held in leash by barriers on either side he, in the exercise of freedom, has erected. Verily, Music's coat-of-arms should display the Paradox, rampant. There are places in Schubert's C major Symphony where one feels the cold thrills, but they are few and are mere matters of detail. Still, it might be maintained that Schubert could have been a Wagner much easier than the great dramatist could have been a Schubert. That excessive discursiveness may not characterize remarks, which can have no such valid excuse as may be offered in the case of Schubert's melodies, we will now ignore the call of all alluring bypaths and consider the symphony on our program more from the point of view of non-technical analysis than from that of the pedantic critic.

Written in 1828—"Symfonie, März 1828—Frz. Schubert mpia," stands on the MSS.—it was first performed at a Gewandhaus Concert in Leipzig, March 21, 1839. Robert Schumann received the manuscript from Schubert's brother Ferdinand some time in 1838-39, and sent it to Leipzig that it might be performed under Mendelssohn's direction. In the *Neue Zeitschrift für Musik* (March 10, 1840), he writes of *Die Symphonie von Franz Schubert* with great enthusiasm, stating that, "I hardly know where to begin or where to stop." He speaks of its "heavenly length," as a "storehouse of riches," of its inner essence as "life, color and romance." In one place he cites a horn passage which seems to "sound from a far distant realm of magic." When Schubert turned the manuscript over to the "Society of the Friends of Music" (Vienna), it

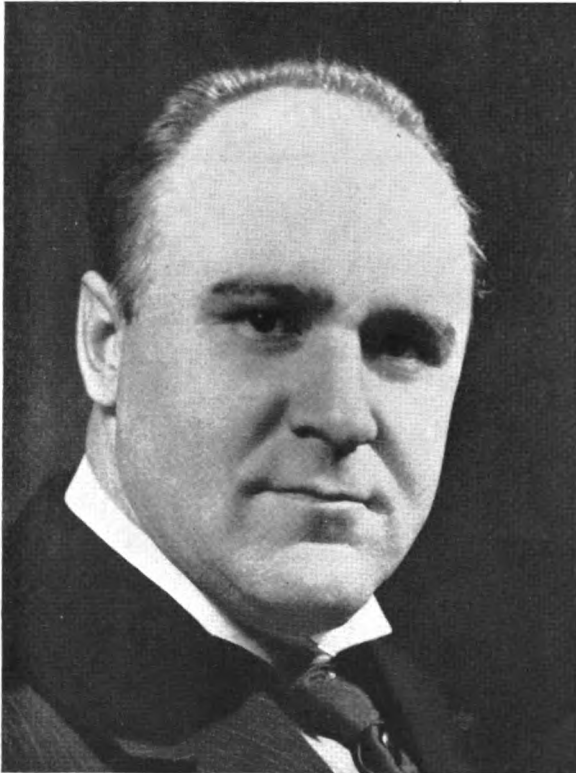


Photo by Atwell

Charles Marshall

was considered too difficult for performance. Even after several Leipzig performances proved its practicability, as well as its essential greatness, they found it, to quote from Castelli's *Allgemeinen Musikalischer Anzeiger* (Wein. 1839, No. 52), "a skirmish of instruments. Although a thorough knowledge of composition was shown, Schubert did not seem able to control masses of tone—I believe it would have been better to have let the work rest in quiet"!!! It was given in its entirety in Vienna in 1850, under Hellmesberger's direction, and in Paris in 1851. Long before this Habeneck, in 1842, had vainly tried to persuade his orchestra to attempt the second movement after they had demonstrated that the first was not lacking in sane moments. Oh! the good old days!

The principal theme of the first movement—C major; 2-2 time; *Allegro ma non troppo*—follows a conventional slow introduction, and moves along with a resolute determination that stirs the blood and displays the vigor of Schubert's muse. The form in which the theme displays itself



varies somewhat from the original conception and shows how much may be done through a change of one note. Whether we call this theme Schubertian or Beethovenesque, the second



foreshadows the typical Mendelssohn utilization of the mediant minor, and in its melodic character has much in common with that composer's style. As these themes develop in all their length and breadth, Schubert displays excellent scholarship and discretion, and rises to occasional heights. Lucidity and fervor in the thematic treatments are never sacrificed for brevity; indeed, it may be doubted whether Schubert ever heard the saying, "Brevity is the soul of wit." Well! there are many who do not lay it up against him, if he did not acknowledge its force.

Were the oboe to be personified—be given life—and asked to choose one melody as the most perfect illustration of its real self—it would not err greatly were it to select this beautiful theme,

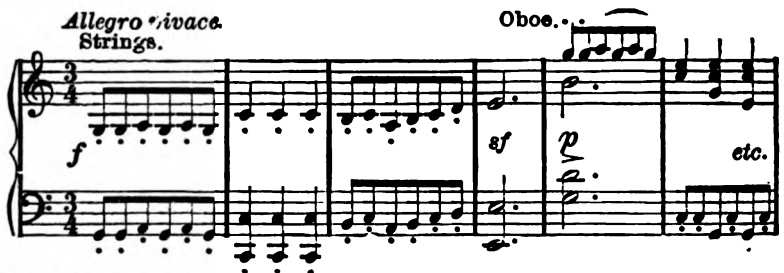


which, sweet and naive, with a tinge of sadness to make it even more human, is one of the rarest gems in the symphonic literature. After a supplementary melody, in the major (A), and a turbulent episode which prepares the way for a repetition of the principal theme, comes the following theme (in F major, *pp*.)



which sings of comfort. If when Handel wrote the "Hallelujah Chorus" he "saw the Heavens opened," Schubert must have seen a vision and dreamed a dream of Paradise when he wrote this movement.

The two themes, the first—C major; 3-4 time; *Allegro vivace*—



bustling, breezy and bursting with elation, and the second



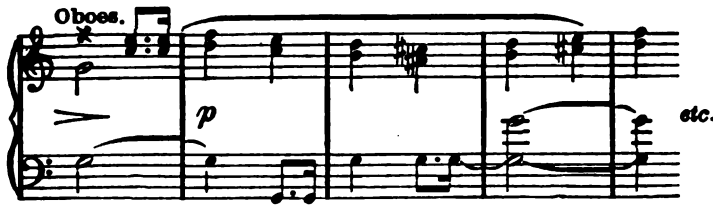
broad and noble, combine into a magnificent Scherzo, treated with a fulness of expression worthy of its genial content.



While Haydn and Mozart retained the old-time Minuet, as is well known to students of the evolution of musical forms, Beethoven, while utilizing its structural characteristics, transformed this early, dignified dance into the light and playful Scherzo.

The initial figure of the last movement—C major; 2-4 time; *Allegro vivace*—which is now heard



bears a strange resemblance to the "Parsifal" motive in its rhythmical structure and *verve*, and contains within itself a certain propulsive power (if it may be thus stated) that carries the first section along as in the grasp of a powerful current, and leads it through a natural formal evolution to the interesting first theme—oboes and bassoons.



This theme, which is embellished by genial figures in the strings, is accompanied by the first two measures of the initial rhythmical motif, which seems either to point out the beauties of the theme as it develops,  and  or to remind us of its relation to this initial idea. At any rate, when the second theme enters, sounded by



the horns, answered by the wood-winds, and developing into a simple, old-fashioned melody, the triplet figure of No. 7 accompanies its progress. A genial idea! In due course of time this movement comes to an end, and with it the symphony as a whole. As it develops one is amazed at Schubert's power. His genius seems to have become epic. As, with its final measures still ringing in our ears, we look back over the entire work, and realize, as we must, that this product of his last year on earth made his immortality secure, its organic unity suggests a final thought. It is this: The essential difference between modern symphonies and the classical type seems to be very largely a question of the power of sustained effort. The number of "one work composers" in the ranks of our modern musicians would seem to indicate that there is a tendency in modern music to intensify and condense to an extent that makes sustained effort along symphonic lines impossible. Schubert was not as needlessly prolix as some modern composers who have written longer symphonies than this, and who, at the end, leave us dazed and wondering what it was all about. As music has accomplished much in the past in the way of extending her power of speech, it may be that much that is now difficult of apprehension by those who have not thoroughly mastered her later idioms will be solved by an earnest study of these newer forms of expression. Men of talent may appear to have solved problems, but the world can never be sure whether the new note they sound is an accident or a discovery, and calls for genius to decide. A genius with an urgent message will always find the form of expression in which he can best voice that which he must say. The world has long since decided that Schubert was of this class.

CONCERTO FOR PIANOFORTE No. 2, F minor, Opus 21 - - - CHOPIN

Maestoso; Larghetto; Allegro vivace.

MADAME FANNIE BLOOMFIELD ZEISLER

Frédéric (François) Chopin was born at Juliasov Volia, near Warsaw, February 22, 1810; died at Paris, October 17, 1849.

John Field (1782-1837), who should have known better, declared that "Chopin's talent was of a sick-chamber order," and Kalkbrenner (1788-1849) found fault with his style of fingering. Both of these worthies were decidedly in error. The first had more in common with Chopin than any of his contemporaries, as shown by his beautiful nocturnes, while the second, who was a pianist of real merit, but a "dry as dust" pedagogue, has long since sunk below the musical horizon. Bearing in mind Chopin's "Revolutionary Etude" and the "Heroic Polonaise," one can scarcely conceive of the appellation "sick-chamber order," nor have any patience with criticism of a style of fingering which has resulted in a real emancipation of the resources of the pianoforte. It is more in line with the facts to endorse the estimate of the French painter, Eugène Delacroix (1799-1863), an intimate friend of Chopin, who, in his *Journal* (3 Vols., Paris; Plon, Nourrit et Cie., 1893) reveals the composer as "the exact opposite of the superficial ideas which have made of him a lymphatic, effeminate figure, the sentimental picture of a keepsake, an Alfred de Musset of Music, more distinguished but less spiritual." In his unfinished portrait of the master Delacroix shows us the com-



Photo by Matzene

Cyrena Hawgood

poser of the "Heroic Polonaise." On one of those intimate occasions when the two were exchanging opinions on their respective arts—Delacroix was speaking in detail of the reactions of color, when Chopin interrupted him—"You confuse me; it all savors of alchemy!" There were many of Chopin's contemporaries who were confused by the reactions of his daring harmonic and melodic schemes, his apparently involved rhythms, and who could not appreciate his delicate *nuances* of expression. To them the fairylike arabesques which charmed Delacroix, and whose charm is still potent, "savored of alchemy" or something worse. To us they savor of the magic of transcendent genius.

Robert Schumann (1810-1856), with his keen critical insight, gave a worthy evaluation of Chopin's genius when he greeted the appearance of his Opus 2 with "Hats off, gentlemen! A genius!"* Eight years later he wrote: "He is indeed the boldest and proudest poetic spirit of the time."† Chopin's position, however, is so universally recognized at this time, as it has been for decades, that there is no necessity for pointing out anew either the range of his imagination, the far-reaching character of his technical innovations, nor the clarity and plasticity of his style.

The concerto on our program comes in fitting sequence, as the composer most wonderfully expresses the spirit of romanticism which found utterance in the noble symphony to which we have just listened. Chronologically, it comes before the E minor, No. 1, which, composed three months later, was published three years before the No. 2. It was first performed, by the composer, in Warsaw, March 17, 1830. Regarding its reception, we append Chopin's testimony:

"The first *Allegro* of the F minor concerto (not intelligible to all)," he wrote, "received indeed the reward of a 'Bravo!' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The *Adagio* and *Rondo* produced a very great effect. After these the applause and the 'Bravos!' came really from the heart."

The first movement—F minor, *Maestoso*, 4-4 time—follows the then time-honored custom of announcing the material of the "exposition" section by the orchestra before the entrance of the solo instrument. After this tribute to tradition, the pianoforte enters with the principal subject, which is preceded by four introductory measures. In proper sequence, through a *ritardando*, the second subject—A flat major—is brought to evidence. Following a somewhat brilliant episode in C minor, the "development" is ushered in by the orchestra, followed in turn by the solo instrument, after which they combine in ingenious exploitations of a part of the principal subject. The second subject is not introduced in this "working out." The "recapitulation," as a matter of course, commences with an orchestral *tutti*, and the solo concerns itself with a somewhat abbreviated treatment of the principal subject, which in due time yields to the second subject, in which A flat major, the original key, eventually gives way to F minor, thus enforcing the fact that Chopin followed the leadings of the orthodox formal procedure, which implies the conclusion of the movement by the orchestra.

* *Neue Zeitschrift für Musik*, 1839.

† Collected works, 3d ed., 1875, Vol. II, p. 95.

As Adam de la Hale (c. 1240-1287), through the magical appeal of "a pair of blue eyes," forsook his monastery and his vocation to become one of the greatest of the French troubadours, so Chopin was inspired to write the *Adagio* of this concerto by thoughts of a beautiful vocal student in the Warsaw Conservatory, Coŝtantia Gladowska, of whom he wrote, "I dream of her every night."

This movement—A flat major, *Larghetto*, 4-4 time—is aptly characterized by the expression-mark accompanying the principal theme—*molto con delicatezza*. Of it Franz Liszt said: "The whole of the piece is of a perfection almost ideal; its expression now radiant with light, now full of a tender pathos. It seems as if one had chosen a happy vale of Tempé, a magnificent landscape flooded with summer glow and luster, as a background for the rehearsal of some dire scene of mortal anguish."

The third movement—F minor, *Allegro vivace*, 3-4 time—is opened immediately by the solo instrument, a short orchestral section following later. With the introduction of the second subject—A flat major—the material is ready to be subjected to the various treatments through which every implication is worthily developed. After running its usual course the movement ends with a coda, introduced by a solo for horn.

This work is one of the great masterpieces of the concerto literature; a marvelous product of genius which at that time was unfolding its charm and attaining maturity. It well deserves the place it has filled in the affection of music-lovers since that memorable occasion on which its creator first demonstrated its strength and beauty. It is superfluous, but only fair, to add that in Madame Zeisler we have one of the greatest Chopin interpreters known to our generation.

SIXTH CONCERT

Saturday Evening, May 21

"AIDA"—An Opera in Four Acts - - - - - VERDI

CAST

LENORA SPARKES	- - - - -	Aida
CYRENA VAN GORDON	- - - - -	Amneris
GRACE JOHNSON-KONOLD	- - - - -	High Priestess
CHARLES MARSHALL	- - - - -	Radames
ARTHUR MIDDLETON	- - - - -	{ Amanasro
GUSTAF HOLMQUIST	- - - - -	{ Ramphis
ROBERT McCANDLISS	- - - - -	The King
		Messenger

MINISTERS AND CAPTAINS; PRIESTS; SLAVE PRISONERS; PRIESTESSES;
THE PEOPLE

THE CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA
ALBERT A. STANLEY, Conductor

Fortunio Giuseppe Francisco Verdi was born October 9, 1813, at Roncole; died January 17, 1901, at Milan.

The year 1813 was not alone of significance politically, but it marked the birth of two geniuses who dominated the field of opera in their century. These men, Richard Wagner and Giuseppe Verdi, represented, the one—revolution; the other—evolution. Wagner, a German full of the Teutonic spirit, revolutioned musico-dramatic art, or, as some would say, created it; Verdi, an Italian, no less truly national in spirit, from an exponent of a conventional form of opera, by a gradual process of evolution—in the course of which as he advanced in years he seemed to renew his youth—developed a style in which, without losing either his individuality or nationality, the spirit of his German contemporary came to be a guiding principle.

He accomplished this result without subjecting philosophy to torture, as was frequently the case with his great contemporary, who persistently held to the opinion that he was a great dramatist because he was an equally great philosopher, ignoring

the fact that his sublime musical genius often made amends for philosophical concepts that were puerile, and lapses from his own ideals of dramatic fitness.

In the operas preceding "Aida" we see the Verdi of the old school of Italian opera. In them we find wonderful melodies, now hackneyed, largely because their beauty made them popular, and partly because since the days of these earlier operas we have been gaining in appreciation of other elements than mere melody.

In these early operas he was hampered by the frequently absurd librettos delivered by men who worshipped conventionality, and to whom dramatic consistency was an evil to be avoided.

If, in "Aida," we may date the advent of the greater Verdi, in whose works the beauty of melody of the Italian and the dramatic intensity and forceful use of the orchestra of the German schools happily combine, we may see one reason for its success in the fact that in its preparation he had the assistance of a poet of dramatic perception as well as facility in rhyming. Another, and very important, reason was—Verdi himself—who entered into the preparation of the libretto with such ardor that the life of the poet Ghislanzoni was anything but calm. An illuminating article by Dr. Edgar Istel* shows that Verdi deserves to be ranked with Gluck and Wagner, for he displays the same fearlessness, initiative and appreciation of dramatic values as these geniuses to whom the musical world has hitherto accorded a monopoly of these virtues. Referring to changes in a certain scene Verdi wrote to his librettist: "I know very well what you will say to me: 'And the verse, the rhythm, the stanza?' I have no answer, but I will immediately abandon rhyme, rhythm and strophic form if the action requires." Incidentally, anyone who doubts Verdi's musical scholarship may be referred to the masterly fugue in the "Liberia Me" of the "Manzoni Requiem." In the Finale to Act II, "Aida," five melodies are most marvellously combined. To this increasing interest in the "end of expression"—the drama—and constant development of power in the "means of expression"—music—we may attribute the fact that, in the last compositions, the "Quattro Pezzi Sacre," published in 1898—we see no diminution in creative power, even though they are the work of one long past the allotted time of man's existence.

Verdi's part in the evolution of the "Aida" book, which, by the way, is founded on fact, went far beyond mere criticism. It was constructive, as is shown by the correspondence with Ghislanzoni, and much of the effectiveness of the drama, as such, is due to Verdi's keen sense of dramatic implications and his constructive ingenuity. The stage of the final scene is a case in point.

"Aida" was written for the Khedive of Egypt and was given its first performance in Cairo, December 24, 1871; in Milan, February 8, 1872. It was given in New York in 1873, three years before its first performance in Paris. Contemporary writers give conflicting accounts of the general effect of the first performance, but of the character of the music, its dramatic power, its gorgeous instrumentation, its captivating melodies, sonorous harmonies—there was no jarring note in the chorus of criticism. Nor has there been since—for even those who are worshipers at the shrine of what many

* "The Musical Quarterly," January, 1917, p. 34. This publication is the most important review in its field our country has yet produced. It is edited by Oscar G. Sonneck, and published by Schirmer of New York. It can be recommended unreservedly.



Photo by Alpeda

Arthur Middleton

of us love to think are really more exalted ideals can but feel its originality and force. It has a most dramatic plot—full of action—giving opportunities for display of Oriental pomp and ceremony—for dancing and all the apparatus of the grand opera—while the deeper elements of dramatic power as shown in the characters of Aida, Amneris, Radamès and Ramphis come to the front with a truthfulness and regard for dramatic consistency unknown to most operas of his countrymen. It is a story of love, war, and loyalty—contrasted with hatred, revenge, and intrigue—dominated by the influence of the cruel and arrogant Egyptian priesthood. It abounds in grand chorus effects, notably in Acts I and II—while from beginning to end there is not a moment when one feels there is any uncertainty in the mind of the composer as to the effect he desires to produce, nor any lapse from sustained power of portrayal. There are certain Oriental characteristics displayed in some of the melodies and harmonies, as in the scene in which appears the High Priestess, in conjunction with the Priestesses and the Priests, while some of the dances have a barbaric quality in rhythm and color. Of "typical motives" in the ordinary acceptance of the word we find no trace, but there are certain themes to which dramatic significance may be given.

To use the typical motive as Wagner employed it was not Verdi's way of expressing himself, and the power of the work lies—as has been stated—in its naturalness.

In a concert performance of an opera it becomes a necessity to make omissions, for the time has past when a concert was not only a means of musical stimulation but also a test of endurance. Many works which are effective on the stage are more so on the concert platform when judiciously pruned. As the leading roles in an opera can only be successfully presented by opera-singers, and as the texts are so wedded to the music that the two are one, it follows that to sing a familiar role in an unfamiliar tongue often takes away from the freedom which is necessary to real interpretation. In spite of the agitation in favor of English translations, and the practice on foreign stages of using the native tongue, from one point of view it would seem that an opera should be sung in the language in which the "book" was written. But, for several reasons, another point may be urged with equal consistency. No one demands that a drama by a French, Italian, Spanish, or German author in English-speaking countries should be given in the original. It is interesting to note that a large number of foreign opera-singers are more insistent than the general public in endorsing the practice of singing in English. Again, to say that the dramatic situations of an opera like the *Walküre* should be put forth in a tongue unintelligible to the majority of the auditors is to deny that, in the last analysis, the opera is a form of the drama. Moreover, it is a negation of what Wagner called the "essential weakness of the existing form of opera—viz.: "The *means of expression* (music) is made the *end*, whereas the *end of expression* should be the *drama*, and the music should be the *means*." Just here two difficult factors are interjected into the equation. Nothing can be said against the desirability of using English texts for works in another language, *provided* the translations have literary merit and, above all, take vocal requirements into consideration. The latter involves the choice of words with vowels suitable for the *tessitura*, the use of strong initial consonants to enforce dramatic implications, and a fine sense of rhythm. From this it follows that literary qualifications are not enough—the translator must be a musician. That such translators are rare is shown by a casual study of the average English editions of standard

operas. Given a good translation and one is brought face to face with another difficulty, viz., the majority of our native singers neglect English diction to such an extent that they might just as well sing in the language which is used by the composer. In spite of the example set by many foreign singers, who invariably "put their English over," the lamentable condition above mentioned still obtains. It must be stated, however, that there are many exceptions to the rule. When our larger cities maintain opera companies in addition to symphony orchestras this criticism will have lost its force.

ACT I—INTRODUCTION

SCENE I.—*Hall in the Palace of the King at Memphis. To the right and left a colonnade with statues and flowering shrubs. At the back a grand gate, from which may be seen the temples and palaces of Memphis and the Pyramids.*

(RADAMES and RAMPHIS in consultation.)

RAMPHIS.—Yes, it is rumored that the Ethiop dares
Once again our power, and the valley
Of Nilus threatens, and Thebes as well.
The truth from messengers I soon shall learn.

RADAMES.—Hast thou consulted the will of Isis?

RAMPHIS.—She hath declared who of Egypt's renowned armies
Shall be the leader.

RADAMES.—Oh, happy mortal!

RAMPHIS.—Young in years is he, and dauntless.
The dread commandment I to the King shall take.

(Exit.)

RADAMES.—What if 'tis I am chosen, and my dream
Be now accomplished! Of a glorious army I the chosen leader,
Mine glorious vict'ry by Memphis received in triumph!
To thee returned, Aida, my brow entwined with laurel:
Tell thee, for thee I battled, for thee I conquer'd!

Heav'nly Aida, beauty resplendent,
Radiant flower, blooming and bright;
Queenly thou reignest o'er me transcendent,
Bathing my spirit in beauty's light.
Would that, thy bright skies once more beholding,
Breathing the air of thy native land,
Round thy fair brow a diadem folding,
Thine were a throne by the sun to stand.

(Enter AMNERIS.)

AMNERIS.—In thy visage I trace a joy unwonted!
What martial ardor is beaming in thy noble glances!
Ah me! how worthy were of all envy the woman
Whose dearly wish'd for presence
Could have power to kindle in thee such rapture!

RADAMES.—A dream of proud ambition in my heart I was nursing:
Isis this day has declar'd by name the warrior chief
Appointed to lead to battle Egypt's hosts!
Ah! for this honor, say, what if I were chosen?

AMNERIS.—Has not another vision, one more sweet,
More enchanting, found favor in your heart?
Hast thou in Memphis no attraction more charming?

RADAMES (*aside*).—I!
Has she the secret yearning
Divin'd within me burning?

AMNERIS (*aside*).—Ah, me! my love if spurning
His heart to another were turning!

RADAMES.—Have then mine eyes be-
tray'd me,
And told Aida's name!

AMNERIS.—Woe if hope should false
have play'd me,
And all in vain my flame.
(*Enter AIDA.*)

RADAMES (*seeing AIDA*).—She here!

AMNERIS (*aside*).—He is troubled.
Ah! what a gaze doth he turn on her!
Aida! Have I a rival?
Can it be she herself?

(*Turning to AIDA.*)
Come hither, thou I dearly prize.
Slave art thou none, nor menial;
Here have I made by fondest ties
Sister a name more genial. Weep'st
thou?
Oh, tell me wherefore thou ever art
mourning,
Wherefore thy tears now flow.

AIDA.—Alas! the cry of war I hear,
Vast hosts I see assemble;
Therefore the country's fate I fear,
For me, for all I tremble.

AMNERIS.—And art thou sure no deeper
woe now bids thy tears to flow?
Tremble! oh, thou base vassal!

RADAMES (*aside, regarding AMNERIS*).—
Her glance with anger flashing
Proclaims our love suspected.

AMNERIS.—Yes, tremble, base vassal,
tremble,
Lest thy secret stain be detected.

RADAMES.—Woe! if my hopes all dash-
ing,
She mars the plans I've laid!

AMNERIS.—All in vain thou wouldst dis-
semble,
By tear and blush betrayed!

AIDA (*aside*).—No! fate o'er Egypt
looming,
Weighs down on my heart dejected,
I wept that love thus was dooming
To woe a hapless maid!
(*Enter the KING, preceded by his
guards and followed by RAMPHIS,*

*his Ministers, Priests, Captains,
etc., etc., an officer of the Palace,
and afterwards a Messenger.*)

THE KING.—Mighty the cause that sum-
mons
Round their King the faithful sons of
Egypt.
From the Ethiop's land a messenger
this moment has reached us.
Tidings of import brings he. Be
pleased to hear him.
Now let the man come forward!
(*To an officer.*)

MESSENGER.—The sacred limits of Eryp-
tian soil are by Ethiops invaded.
Our fertile fields lie all devastated, de-
stroy'd our harvest.
Embolden'd by so easy a conquest, the
plund'ring horde
On the Capital are marching.

ALL.—Presumptuous daring!

MESSENGER.—They are led by a warrior,
undaunted, never conquered:
Amonasro.

ALL.—The King!

AIDA.—My father!

MESSENGER.—All Thebes has arisen, and
from her hundred portals
Has pour'd on the invader a torrent
fierce,
Fraught with relentless carnage.

THE KING.—Ay, death and battle be our
rallying cry!

RADAMES, RAMPHIS, CHORUS OF PRIESTS,
CHORUS OF MINISTERS AND CAPTAINS.
—Battle and carnage! war unrelent-
ing!

THE KING (*addressing RADAMES*).—Isis,
revered Goddess, already has ap-
pointed
The warrior chief with pow'r supreme
invested:
Radames!

AIDA, AMNERIS, CHORUS OF MINISTERS
AND CAPTAINS.—Radames!

RADAMES.—Ah! ye Gods, I thank you!
My dearest wish is crown'd!

AMNERIS.—Our leader!

AIDA.—I tremble!

THE KING.—Now unto Vulcan's temple,
Chieftain, proceed,
There to gird thee to vict'ry, donning
sacred armor.
On! of Nilus' sacred river
Guard the shores, Egyptians brave,
Unto death the foe deliver,
Egypt they never, never shall enslave!

RAMPHIS.—Glory render, glory abiding,
To our Gods, the warrior guiding;
In their pow'r alone confiding,
Their protection let us crave.

AIDA (*aside*).—Whom to weep for?
Whom to pray for?
Ah! what pow'r to him now binds me!
Yet I love, tho' all reminds me
That I love my country's foe!

RADAMES.—Glory's sacred thirst now
claims me,
Now 'tis war alone inflames me;
On to vict'ry! Naught we stay for!
Forward, and death to every foe!

AMNERIS.—From my hand, thou warrior
glorious,
Take thy stand, aye victorious;
Let it ever lead thee onward
To the foeman's overthrow!

ALL.—Battle! No quarter to any foe!
May laurels crown thy brow!

AIDA.—May laurels crown thy brow!
What! can my lips pronounce language
so impious!
Wish him victor o'er my father—
O'er him who wages war but that I
may be restored to my country,
To my kingdom, to the high station I
now perforce dissemble!
Wish him conqueror o'er my brothers!
E'en now I see him stain'd with their
blood so cherished,
'Mid the clam'rous triumph of Egyptian
battalions!
Behind his chariot a King, my father,
as a fetter'd captive!

Ye Gods watching o'er me,
Those words deem unspoken!
A father restore me, his daughter
heart-broken!
Oh, scatter their armies, forever crush
our foe!
Ah! what wild words do I utter?
Of my affection have I no recollection?
That sweet love that consol'd me, a
captive pining,
Like some bright, sunny ray on my
sad lot shining?
Shall I invoke destruction on the man
for whom in love I languish?
Ah! never yet on earth liv'd one
whose heart
Was torn by wilder anguish!
Those names so holy, of father, of
lover,
No more dare I now utter or e'en
recall;
Abashed and trembling, to heav'n fain
would hover
My prayers for both, for both my
tears would fall.
Ah! all my prayers seem transformed
to blaspheming!
To suffer is a crime, dark sin to sigh;
Thro' darkest night I do wander as
dreaming,
And so cruel my woe, I fain would die.
Merciful Gods! look from on high!
Pity these tears hopelessly shed.
Love, fatal pow'r, mystic and dread,
Break thou my heart, now let me die!

SCENE II.—*Interior of the Temple of
Vulcan at Memphis. A mysterious
light from above. A long row of col-
umns, one behind the other, vanishing
in darkness. Statues of various dei-
ties. In the middle of the stage, above
a platform covered with carpet, rises
the altar, surmounted with sacred em-
blems. Golden tripods emitting the
fumes of incense.*

(RAMPHIS AND PRIESTS at the foot
of the altar.)

HIGH PRIESTESS (*in the interior*).—Lo,
we invoke thee!

RAMPHIS AND PRIESTS.—Thou who
mad'st ev'ry creature,
Earth, water, air and fire,
Lo, we invoke thee!



Photo by Hutchinson

Gustaf Holmquist

HIGH PRIESTESS.—Flame uncreated, eternal,
Fount of all light above,
Hail! lo, we invoke love,
Thee we invoke!

RAMPHIS AND PRIESTS.—Life-giver, universal,
Source of unending love,
Thee we invoke!

HIGH PRIESTESS AND PRIESTESSES.—Almighty Phthà!
(*Sacred Dance of Priestesses.*)
Almighty Phthà!
Thee we invoke!

RAMPHIS (*to RADAMES*).—Of gods the favor'd mortal,
To thee confided be the favor of Egypt.
Thy weapon, temper'd by hand immortal,
In thy hand shall bring to the foeman
Alarm, agony, terror!

PRIESTS.—Thy weapon, temper'd by hand immortal, etc.

RAMPHIS (*turning to the god*).—Hear us, oh, guardian deity!
Our sacred land protecting,
Thy mighty hand extending,
Danger from Egypt ward.

RADAMES.—Hear us, each mortal destiny,
War's dreadful course directing,
Aid unto Egypt sending,
Keep o'er her children ward.

CHORUS OF PRIESTS.—Thy weapon, temper'd by hand immortal, etc.

CHORUS OF PRIESTESSES.—Almighty Phthà!

ACT II

SCENE I.—*A hall in the apartments of AMNERIS. AMNERIS surrounded by female slaves who attire her for the triumphal feast. Tripods emitting perfumed vapors. Young Moorish slaves waving feather-fans.*

FEMALE SLAVES.—Our songs his glory praising,
Heavenward waft a name,

Whose deeds the sun out-blazing,
Outshine his dazzling flame!
Come, bind thy flowing tresses round
With laurel and with flow'rs,
While loud our songs of praise resound
To celebrate love's pow'rs.

AMNERIS.—(Ah! come, love, with rapture fill me!
To joy my heart restore!)

FEMALE SLAVES.—Ah! where are now the foes who dared
Egypt's brave sons attack?
As doves are by the eagle scar'd,
Our warriors drove them back.
Now wreaths of triumph glorious
The victor's brow shall crown,
And love, o'er him victorious,
Shall smooth his war-like frown.

AMNERIS.—Be silent! Aida hither now advances.

Child of the conquer'd, to me her grief is sacred.

(*At a sign from AMNERIS the slaves retire.*)

(*Enter AIDA.*)

On her appearance,
My soul again with doubt is tortur'd.
It shall now be reveal'd, the fatal mystery!

(*To AIDA, with feigned affection.*)
'Neath the chances of battle succumb thy people,
Hapless Aida! The sorrows that afflict thee

Be sure I feel as keenly.
My heart tow'rd's thee yearns fondly;
In vain naught shalt thou ask of me:
Thou shalt be happy!

AIDA.—Ah! how can I be happy,
Far from my native country, where I can never know
What fate may befall my father, brothers?

AMNERIS.—Deeply you move me! yet no human sorrow
Is lasting here below. Time will comfort
And heal your present anguish.
Greater than time is e'en the healing power of love.

AIDA.—Oh, love, sweet power! oh, joy
tormenting!
Rapturous madness, bliss fraught with
woes,
Thy pangs most cruel a life contenting,
Thy smiles enchanting bright heaven
disclose!

AMNERIS.—Yon deadly pallor, her bosom
panting,
Tell of love's passion, tell of love's
woes.
Her heart to question, courage is want-
ing.
My bosom feels of her torture the
throes.

(*Looking at her fixedly.*)

Now say, what new emotion so doth
sway my fair Aida?
Thy secret thought reveal to me:
Come, trust securely, come,
Trust in my affection.
Among the warriors brave who
Fought fatally 'gainst thy country,
It may be that one has waken'd
In thee gentle thoughts of love?

AIDA.—What mean'st thou?

AMNERIS.—The cruel fate of war not all
alike embraces,
And then the dauntless warrior who
Leads the host may perish.
Yes! Radames by thine is slaughter'd;
And canst thou mourn him?
The gods have wrought thee ven-
geance.

AIDA.—What dost thou tell me! wretched
fate!
Forever my tears shall flow!
Celestial favor to me was ne'er ex-
tended.

AMNERIS (*breaking out with violence.*)
Tremble! thou art discovered!
Thou lov'st him! Ne'er deny it!
Nay, to confound thee I need but a
word.
Gaze on my visage; I told thee falsely:
Radames liveth!

AIDA (*with rapture*).—Liveth! Gods, I
thank ye!

AMNERIS.—Dost hope still now deceive
me?

Yes, thou lov'st him!
But so do I; dost hear my words?
Behold thy rival! Here is a Pharaoh's
daughter!

AIDA (*drawing herself up with pride*).
Thou my rival! What tho' it were so!
For I—I, too!

(*Falling at AMNERIS' feet.*)

Ah! heed not my words! Oh, spare!
forgive me!
Ah! on all my anguish sweet pity take.
'Tis true, for his love I all else forsake.
While thou art mighty, all joys thy
dower,
Naught save my love now is left for
me!

AMNERIS.—Tremble, vile bond-maid!
Dying heart-broken,
Soon shalt thou rue the love thou
hast spoken.
Do I not hold thee fast in my power,
Hatred and vengeance my heart owes
for thee!

CHORUS OF PEOPLE.—On! Of Nilus' sa-
cred river
Guard the shores, Egyptians brave!
Unto death the foe deliver.
Egypt they never shall enslave.

AMNERIS.—In the pageant now preparing
Shall a part by thee be taken:
While before me thou in dust art
prone,
I shall share the royal throne!

AIDA.—Pray thee, spare a heart despair-
ing!
Life's to me a void forsaken;
Live and reign, thy anger blighting
I shall no longer brave;
Soon this love, thy hate inviting,
Shall be buried in the grave.
Ah! then spare!

AMNERIS.—Come now, follow, I will
show thee
Whether thou canst vie with me.

AIDA.—Powers above, pity my woe!
Hope have I none now here below.
Deign, ye Immortals, mercy to show!
Ye gods! ah, spare! ah, spare! ah,
spare!

SCENE II.—*An avenue to the City of Thebes. In front, a clump of palms. Right hand, a temple dedicated to Ammon. Left hand, a throne with a purple canopy. At back, a triumphal arch. The stage is crowded with people.*

(*Enter the KING, followed by Officials, Priests, Captains, Fan-bearers, Standard-bearers. Afterwards AMNERIS, with AIDA and slaves. The KING takes his seat on the throne. AMNERIS places herself at his left hand.*)

CHORUS OF PEOPLE.—Glory to Isis, who
from all
Wardeth away disaster!
To Egypt's royal master
Raise we our festal song!
Glory! Glory!
Glory, O King!

CHORUS OF WOMEN.—The laurel with
the lotus bound
The victor's brows enwreathing!
Let flow'rs sweet perfume breathing
Veil warlike arms from sight!
Ye sons of Egypt, dance around,
And sing your mystic praises!

ALL.—As round the sun in mazes
Dance all the stars in delight.

(*The Egyptian troops, preceded by trumpeters, defile before the KING—the chariots of war follow the ensigns—the sacred vases and statues of the gods—troops of Dancing Girls, who carry the treasures of the defeated—and lastly RADAMES, under a canopy borne by twelve officers.*)

(*The KING descends from the throne to embrace RADAMES.*)

CHORUS OF PEOPLE.—Hither advance, O
glorious band!
Mingle your joy with ours;
Green bays and fragrant flowers
Scatter their path along.

CHORUS OF PRIESTS.—To powers war de-
ciding
Our glances raise we;
Thank we our gods and praise we,
On this triumphant day!

THE KING.—Savior brave of thy coun-
try, Egypt salutes thee!
Hither now advance and on thy head
My daughter will place the crown of
triumph.

(*RADAMES bends before AMNERIS, who hands him the crown.*)

What boon thou askest, freely I'll
grant it.

Naught can be denied thee on such a
day!

I swear it by the crown I am wearing,
by heav'n above us!

RADAMES.—First deign to order that the
captives
Be before you brought.

(*Enter Ethiopian prisoners sur-
rounded by guards, AMONASRO last
in the dress of an officer.*)

RAMPHIS AND PRIESTS.—Thank we our
gods!

AIDA.—What see I? He here? My
father!

ALL.—Her father!

AIDA (*embracing her father*).—Thou!
captive made!

AMONASRO (*whispering to AIDA*).—Tell
not my rank!

THE KING (*to AMONASRO*).—Come for-
ward—
So then, thou art?

AMONASRO.—Her father. 'I, too, have
fought,
And we are conquer'd; death I vainly
sought.

(*Pointing to the uniform he is wear-
ing.*)

This my garment has told you already
That I fought to defend King and
country;

Adverse fortune against us ran steady,
Vainly sought we the fates to defy.

At my feet in the dust lay extended
Our King; countless wounds had
transpierc'd him;

If to fight for the country that nurs'd
him

Make one guilty, we're ready to die!

But, O King, in thy power transcend-
ent,
Spare the lives on thy mercy depend-
ent;
By fates though today overtaken,
Ah! say who can tomorrow's event
descry?

AIDA.—But, O King, in thy power tran-
scendent, etc.

SLAVE-PRISONERS.—We, on whom heav-
en's anger is falling,
Thee implore, on thy clemency calling;
May ye ne'er be by fortune forsaken,
Nor thus in captivity lie!

RAMPHIS AND PRIESTS.—Death, O King,
be their just destination,
Close thy heart to all vain supplication.
By the heavens they doom'd are to
perish,
We the heavens are bound to obey.

PEOPLE.—Holy priests, calm your anger
exceeding;
Lend an ear to the conquer'd foe,
pleading.
Mighty King, thou whose power we
cherish,
In thy bosom let mercy have sway.

RADAMES (*fixing his eyes on AIDA*).—
See her cheek wan with weeping and
sorrow,
From affliction new charm seems to
borrow;
In my bosom love's flame seems new
lighted
By each teardrop that flows from her
eyes.

AMNERIS.—With what glances on her
he is gazing!
Glowing passion within them is blaz-
ing!
She is lov'd, and my passion is
slighted?
Stern revenge in my breast loudly
cries!

THE KING.—High in triumph since our
banners now are soaring,
Let us spare those our mercy implor-
ing:
By the gods mercy, aye, is required,
And of princes it strengthens the sway.

RADAMES.—O King! by heav'n above us,
And by the crown on thy brow, thou
sworest,
Whate'er I asked thee thou wouldst
grant it.

THE KING.—Say on.

RADAMES.—Vouchsafe then, I pray, free-
dom and life to freely grant
Unto these Ethiop captives here.

AMNERIS.—Free all, then!

PRIESTS.—Death be the doom of Egypt's
enemies!

PEOPLE.—Compassion to the wretched!

RAMPHIS.—Hear me, O King! and thou,
too,
Dauntless young hero, lost to the voice
of prudence!
They are foes, to battle hardened.
Vengeance ne'er in them will die;
Growing bolder if now pardoned,
They to arms once more will fly!

RADAMES.—With Amonasro, their war-
rior King,
All hopes of revenge have perish'd.

RAMPHIS.—At least, as earnest of safety
and of peace,
Keep we back then Aida's father.

THE KING.—I yield me to thy counsel;
Of safety now and peace a bond more
certain will I give you.
Radames, to thee our debt is un-
bounded.
Amneris, my daughter, shall be thy
guerdon.
Thou shalt hereafter o'er Egypt with
her hold conjoint sway.

AMNERIS (*aside*).—Now let yon bond-
maid, now let her
Rob me of my love; she dare not!

THE KING.—Glory to Egypt's gracious
land,
Isis hath aye protected;
With laurel and with lotus
Entwine proudly the victor's head.



Photo by Rentschler

Robert John McCandless

RAMPHIS AND PRIESTS.—Praise be to
Isis, goddess bland,
Who hath our land protected,
And pray that the favors granted us,
Ever be o'er us shed.

SLAVE-PRISONERS.—Glory to Egypt's gra-
cious land!
She hath revenge rejected,
And liberty hath granted us
Once more our soil to tread.

AIDA.—Alas! to me what hope is left?
He weds, a throne ascending;
I left my loss to measure,
To mourn a hopeless love.

RADAMES.—Now heaven's bolt the clouds
has cleft,
Upon my head descending;
Ah! no, all Egypt's treasure
Weighs not Aida's love.

AMNERIS.—Almost of every sense bereft,
By joy my hopes transcending;
Scarce I the triumph can measure
Now crowning all my love.

AMONASRO (to AIDA).—Take heart,
there yet some hope is left,
Thy country's fate amending;
Soon shalt thou see with pleasure
Revenge light from above.

PEOPLE.—Glory to Egypt's goddess bland,
Who hath our land protected!
With laurel and with lotus
Entwine proudly the victor's head.

ACT III

SCENE I.—*Shores of the Nile. Granite
rocks overgrown with palm-trees. On
the summit of the rocks a temple dedi-
cated to Isis, half hidden in foliage.
Night; stars and a bright moon.*

CHORUS (in the Temple).—Oh, thou who
to Osiris art
Mother and consort immortal,
Goddess that mak'st the human heart
In fond emotion move,
Aid us who seek thy portal,
Parent of deathless love.

HIGH PRIESTESS.—Aid us thy portal who
seek.

(*From a boat which approaches the
shore descend AMNERIS and RAM-
PHIS, followed by some women
closely veiled. Guards.*)

RAMPHIS (to AMNERIS).—Come to the
fane of Isis, the eve
Before the day of thy bridal, to pray
the goddess
Grant thee her favor. To Isis are the
hearts
Of mortals open. In human hearts
whatever
Is hidden, full well she knoweth.

AMNERIS.—Aye; and I will pray that
Radames
May give me truly his heart.
Truly as mine to him was ever de-
voted.

RAMPHIS.—Now enter. Thou shalt pray
Till the daylight; I shall be near thee.
(*All enter the Temple.*)
(*AIDA enters, cautiously veiled.*)

AIDA.—He will ere long be here! What
would he tell me?

I tremble! Ah! if thou comest to bid
me,

Harsh man, farewell forever,
Then, Nilus, thy dark and rushing
stream

Shall soon o'erwhelm me; peace shall
I find there,

And a long oblivion.

My native land no more, no more shall
I behold!

O sky of azure hue, breezes softly
blowing,

Whose smiling glances saw my young
life unfold;

Fair, verdant hillsides, O streamlets
gently flowing—

Thee, O my country, no more shall I
behold!

Yes, fragrant valleys, your sheltering
bowers,

Once 'twas my dream, should love's
abode hang o'er;

Perish'd those dreams now like win-
ter-blighted flowers:

Land of my fathers, ne'er shall I see
thee more!

(*Enter AMONASRO.*)

Heav'n! my father!

AMONASRO.—Grave cause leads me to
 seek thee here, Aida.
 Naught escapes my attention.
 For Radames thou'rt dying of love;
 He loves thee: thou await'st him.
 A daughter of the Pharaohs is thy
 rival.
 Race accursed, race detested, to us aye
 fatal!

AIDA.—And I am in her grasp!
 I, Amonasro's daughter!

AMONASRO.—In her power thou! No!
 If thou wishest,
 Thy all-powerful rival thou shall van-
 quish;
 Thy country, thy scepter, thy love,
 shall all be thine.
 Once again shalt thou on our balmy
 forests,
 Our verdant valleys, our golden tem-
 ples gaze!

AIDA.—Once again I shall on our balmy
 forests,
 Our verdant valleys, our golden tem-
 ples gaze!

AMONASRO.—The happy bride of thy
 heart's dearest treasure,
 Delight unbounded there shalt thou
 enjoy.

AIDA (*with transport*).—One day alone
 of such enchanting pleasure,
 Nay, but an hour of bliss so sweet,
 then let me die!

AMONASRO.—Yet recall how Egyptian
 hordes descended
 On our homes, our temples, our altars
 dar'd profane!
 Cast in bonds sisters, daughters, unde-
 fended,
 Mothers, graybeards, and helpless chil-
 dren slain.

AIDA.—Too well remembered are those
 days of mourning!
 All the keen anguish my poor heart
 that pierc'd!
 Gods! grant in mercy, peace once more
 returning,
 Once more the dawn soon of glad days
 may burst.

AMONASRO.—Remember! Lose not a
 moment.
 Our people arm'd are panting
 For the signal when to strike the blow.
 Success is sure; only one thing is
 wanting:
 That we know by what path will
 march the foe.

AIDA.—Who that path will discover?
 Canst tell?

AMONASRO.—Thyself will!

AIDA.—I?

AMONASRO.—Radames knows thou art
 waiting.
 He loves thee, he commands the Egyp-
 tians.
 Dost hear me?

AIDA.—O horror! What wilt thou that
 I do?
 No! Nevermore!

AMONASRO (*with savage fury*).—Up,
 Egypt, fierce nation
 Our cities devoting
 To flames, and denoting
 With ruins your path.
 Spread wide devastation,
 Your fury unbridle,
 Resistance is idle,
 Give rein to your wrath!

AIDA.—Ah! Father!

AMONASRO (*repulsing her*).—Dost call
 thee my daughter?

AIDA.—Nay, hold! have mercy!

AMONASRO.—Torrents of blood shall
 crimson flow,
 Grimly the foe stands gloating.
 Seest thou? from darkling gulfs below
 Shades of the dead upfloating!
 Crying, as thee in scorn they show:
 "Thy country thou hast slain!"

AIDA.—Nay, hold! ah, hold! have mercy,
 pray!

AMONASRO.—One among those phantoms
 dark
 E'en now it stands before thee:
 Tremble! now stretching o'er thee

Its bony hand I mark!
Thy mother's hands see there again
Stretch'd out to curse thee!

AIDA (*with the utmost terror*).—Ah! no!
my father, spare thy child!

AMONASRO (*repulsing her*).—Thou'rt my
daughter!
No! of the Pharaohs thou art a bond-
maid!

AIDA.—O spare thy child!
Father! no, their slave am I no longer.
Ah! with thy curse do not appall me;
Still thine own daughter thou mayest
call me;
Ne'er shall my country her child dis-
dain.

AMONASRO.—Think that thy race down-
trampled by the conqueror,
Thro' thee alone can their freedom
gain!

AIDA.—O then my country has proved
the stronger!
My country's cause than love is
stronger!

AMONASRO.—Have courage! he comes!
there! I'll remain.
(*Conceals himself among the palms.*)

RADAMES (*with transport*).—Again I see
thee, my own Aida!

AIDA.—Advance not! Hence! What
hopes are thine?

RADAMES.—Love led me hither in hope
to meet thee.

AIDA.—Thou to another must thy hand
resign.
The Princess weds thee.

RADAMES.—What sayest thou?
Thee only, Aida, e'er can I love.
Be witness, heaven, thou art not for-
saken!

AIDA.—Invoke not falsely the gods
above!
True, thou wert lov'd; let not untruth
degrade thee!

RADAMES.—Can of my love no more I
persuade thee?

AIDA.—And how then hop'st thou to
baffle the love of the Princess.
The King's high command, the desire
of the people,
The certain wrath of the priesthood?

RADAMES.—Hear me, Aida!
Once more of deadly strife, with hope
unfading,
The Ethiop has again lighted the
brand.
Already they our borders have in-
vaded.
All Egypt's armies I shall command.
While shouts of triumph greet me vic-
torious,
To our kind monarch my love dis-
closing,
I thee will claim as my guerdon glori-
ous,
With thee live evermore in love re-
posing.

AIDA.—Nay, but dost thou not fear then
Amneris' fell revenge?
Her dreadful vengeance, like the light-
ning of heaven,
On me will fall, upon my father, my
nation!

RADAMES.—I will defend thee!

AIDA.—In vain wouldst thou attempt it.
Yet if thou lov'st me,
There still offers a path for our escape.

RADAMES.—Name it!

AIDA.—To flee!

RADAMES.—To flee hence?

AIDA.—Ah! flee from where these burn-
ing skies
Are all beneath them blighting;
Toward regions now we'll turn our
eyes,
Our faithful love inviting.
There, where the virgin forests rise,
'Mid fragrance softly stealing,
Our loving bliss concealing,
The world we'll quite forget.

RADAMES.—To distant countries ranging,
 With thee thou bid'st me fly!
 For other lands exchanging
 All 'neath my native sky!
 The land these armies have guarded,
 That first fame's crown awarded,
 Where first I thee regarded,
 How can I e'er forget?

AIDA.—There, where the virgin forests
 rise,
 'Mid fragrance softly stealing,
 The world we'll quite forget.

RADAMES.—Where first I thee regarded
 How can I e'er forget?

AIDA.—Beneath our skies more freely
 To our hearts will love be yielded;
 The gods thy youth that shielded
 Will not our love forget;
 Ah! let us fly!

RADAMES (*hesitating*).—Aida!

AIDA.—Me thou lov'st not! Go!

RADAMES.—Not love thee?
 Ne'er yet in mortal bosom love's flame
 did burn
 With ardor so devouring!

AIDA.—Go! go! Yon awaits for thee
 Amneris!

RADAMES.—All in vain!

AIDA.—In vain, thou sayest?
 Then fall the axe upon me,
 And on my wretched father!

RADAMES (*with impassioned resolution*).
 Ah, no! we'll fly then!
 Yes, we'll fly these walls now hated,
 In the desert hide our treasure;
 Here the land to love seems fated,
 There all seems to smile on me.

AIDA.—'Mid the valleys where nature
 greets thee,
 We our bridal couch soon spreading,
 Starry skies, their lustre shedding,
 Be our lucid canopy.
 Follow me, together flying,
 Where all love doth still abide!
 Thou art lov'd with love undying!
 Come, and love our steps shall guide.

(*They are hastening away when suddenly AIDA pauses.*)

But tell me: by what path shall we
 avoid
 Alighting on the soldiers?

RADAMES.—By the path that we have
 chosen
 To fall on the Ethiops:
 'Twill be free until tomorrow.

AIDA.—Say, which is that?

RADAMES.—The gorges of Napata.

AMONASRO.—Of Napata the gorges!
 There will I post my men!

RADAMES.—Who has overheard us?

AMONASRO.—Aida's father, Ethiopia's
 King!

RADAMES (*overcome with surprise*).—
 Thou! Amonasro! thou! the King!
 Heaven! what say'st thou?
 No! it is false!
 Surely this can be but dreaming!

AIDA.—Ah, no! be calm, and list to me;
 Trust! love thy footsteps guiding.

AMONASRO.—In her fond love confiding,
 A throne thy prize shall be!

RADAMES.—My name forever branded!
 For thee I've played the traitor!

AIDA.—Ah, calm thee!

AMONASRO.—No; blame can never fall
 on thee!

It was by fate commanded.
 Come where, beyond the Nile arrayed,
 Warriors brave are waiting;
 There love each fond wish sating.
 Thou shalt be happy made. Come
 then!

(*Dragging RADAMES.*)

AMNERIS (*from the temple*).—Traitor
 vile!

AIDA.—My rival here!

AMONASRO.—Dost thou come to mar my
 projects!
 (*Advancing with dagger towards
 AMNERIS.*)



Photo by Rentschler

Carl V. Moore

RADAMES (rushing between them).—Desist, thou madman!

AMONASRO.—Oh, fury!

RAMPHIS.—Soldiers, advance!

RADAMES (to AIDA and AMONASRO).—Fly quick! delay not!

AMONASRO (dragging AIDA).—Come then, my daughter!

RAMPHIS (to the guards).—Follow after!

RADAMES (to RAMPHIS).—Priest of Isis, I yield to thee!

ACT IV

SCENE I.—*A hall in the King's palace. On the left a large portal leading to the subterranean hall of justice. A passage on the right leading to the prison of Radames.*

AMNERIS.—She, my rival detested, has escaped me;
And from the priesthood Radames
Awaits the sentence on a traitor.
Yet a traitor he is not; tho' he dis-
closed
The weighty secrets of warfare, flight
was
His true intention, and flight with her,
too!
They are traitors all, then! deserving
to perish!
What am I saying? I love him, still
I love him!
Yes, insane and desp'rate is the love
My wretched life destroying!
Ah! could he only love me!
I fain would save him. Yet can I?
One effort! Soldiers, Radames bring
hither.

(Enter RADAMES, led by guards.)
Now to the hall the priests proceed,
Whose judgment thou art waiting;
Yet there is hope from this foul deed
Thyself of exculpating;
Once clear to gain thy pardon
I at the throne's foot kneeling,
For mercy appealing,
Life will I render thee.

RADAMES.—From me my judges ne'er
will hear

One word of exculpation;
In sight of heaven I am clear,
Nor fear its reprobation.
My lips I kept no guard on.
The secret I imparted;
But guiltless and pure-hearted,
From stain my honor's free.

AMNERIS.—Then save thy life, and clear
thyself!

RADAMES.—No!

AMNERIS.—Wouldst thou die?

RADAMES.—My life is hateful! Of all
pleasure
Forever 'tis divested,
Without hope's priceless treasure,
'Tis better far to die!

AMNERIS.—Wouldst die, then? Ah!
thou for me shalt live!
Live, of all my love assured;
The keenest pangs that death can give
For thee have I endured!
By love condemn'd to languish,
Long vigils I've spent in anguish;
My country, my power, existence,
All I'd surrender for thee!

RADAMES.—For her I, too, my country,
Honor and life surrendered!

AMNERIS.—No more of her!

RADAMES.—Dishonor awaits me.
Yet thou wilt save me?
Thou all my hope has shaken,
Aida thou has taken;
Haply thou hast slain her,
And yet offerest life to me?

AMNERIS.—I on her life lay guilty hands?
No! She is living!

RADAMES.—Living!

AMNERIS.—When routed fled the savage
bands,
To fate war's chances giving,
Perish'd her father.

RADAMES.—And she then?

AMNERIS.—Vanish'd, nor aught heard we
then further.

RADAMES.—The gods her path guide,
then,
Safe to her home returning!
Guard her, too, e'er from learning
That I for her sake die!

AMNERIS.—But if I save thee, wilt thou
swear
Her sight e'er to resign?

RADAMES.—I cannot!

AMNERIS.—Swear to renounce her for-
ever,
Life shall be thine!

RADAMES.—I cannot!

AMNERIS.—Once more thy answer:
Wilt thou renounce her?

RADAMES.—No, never!

AMNERIS.—Life's thread wouldst thou
then sever?

RADAMES.—I am prepared to die.

AMNERIS.—From the fate now hanging
o'er thee
Who will save thee, wretched being?
She whose heart could once adore thee
Now is made thy mortal foe!
Heaven, all my anguish seeing,
Will revenge this cruel blow!

RADAMES.—Void of terror death now
appeareth,
In the hour when I perish,
Since I die for her I cherish!
With delight my heart will glow;
Wrath no more this bosom feareth;
Scorn for thee alone I know!
(*Exit RADAMES, attended by guards.*
AMNERIS, overcome, sinks on a
chair.)

AMNERIS.—Ah, me! 'tis death ap-
proaches!
Who will save him?
He is now in their power, his sentence
I have seal'd!
Oh, how I curse thee, Jealousy, vile
monster!

Thou who hast doom'd him to death,
And me to everlasting sorrow!

(*The Priests cross and enter the
subterranean hall.*)

Now yonder come, remorseless,
Relentless, his merciless judges.
Ah! let me not behold those white-
rob'd phantoms!

He is now in their power!
'Twas I alone his fate that seal'd!

RAMPHIS AND CHORUS.—Heavenly spirit,
in our hearts descending,
Kindle of righteousness the flame
eternal;
Unto our sentence truth and right-
eousness lending.

AMNERIS.—Pity, O heav'n, his heart so
sorely wounded!
His heart is guiltless! Save him,
pow'r's supernal!
For my sorrow is despairing, deep,
unbounded!

(*RADAMES crosses with guards, and
enters the subterranean hall. She
sees RADAMES and exclaims.*)

Ah! who will save him?
I feel death approach!

RAMPHIS (*in the crypt*).—Radames!
Radames! Radames!
Thou hast betrayed of thy country the
secrets
To aid the foeman. Defend thyself!

CHORUS.—Defend thyself!

RAMPHIS.—He is silent.

ALL.—Traitor vile!

AMNERIS.—Mercy! spare him! ne'er was
he guilty!
Ah! spare him, heaven! ah! spare his
life!

RAMPHIS.—Radames! Radames! Ra-
dames!
Thou hast deserted the encampment
the very day
Before the combat! Defend thyself!

CHORUS.—Defend thyself!

RAMPHIS.—He is silent.

ALL.—Traitor vile!

AMNERIS.—Mercy! spare him! save him,
O heav'n!
Ah! spart him, heav'n! ah! spare his
life!

RAMPHIS.—Radames! Radames! Ra-
dames!
Hast broken faith as a traitor to
country,
To King, to honor. Defend thyself!

CHORUS.—Defend thyself!

RAMPHIS.—He is silent.

ALL.—Traitor vile!

AMNERIS.—Mercy! spare him! save him,
O heav'n!
Ah! heav'n, spare him! heav'n, spare
his life!

RAMPHIS AND PRIESTS.—Radames, we
thy fate have decided:
Of a traitor the fate shall be thine:
'Neath the altar whose god thou'st
derided
Thou a sepulchre living shall find!

AMNERIS.—Find a sepulchre living! Oh,
ye wretches!
Ever bloodthirsty, vengeful, and blind,
Yet who serve of kind heaven the
shrine!
(*The Priests re-enter out of the
crypt.*)

AMNERIS (*confronting the Priests*).—
Priests of Isis, your sentence is odious!
Tigers, ever exulting in slaughter!
Of the earth and the gods all laws ye
outrage!
He is guiltless whose death ye devise!

RAMPHIS AND PRIESTS.—He is con-
demned! He dies!

AMNERIS (*to RAMPHIS*).—Priest of Isis,
this man who you murder,
Well ye know, in my heart I have
cherish'd:
May the curse of a heart whose hope
has perish'd
Fall on him who mercy denies!

RAMPHIS AND PRIESTS.—He is con-
demned! He dies!
(*Exeunt RAMPHIS and Priests.*)

AMNERIS.—Impious priesthood! curses
light on ye all!
On your heads heaven's vengeance will
fall!

SCENE II.—*The scene is divided into two
floors. The upper floor represents the
interior of the Temple of Vulcan, re-
splendent with gold and glittering light.
The lower floor is a crypt. Long ar-
cades vanishing in the gloom. Colos-
sal statues of Osiris with crossed hands
support the pillars of the vault. Ra-
dames is discovered in the crypt, on
the steps of the stairs leading into the
vault. Above, two Priests are in the
act of letting down the stone which
closes the subterranean apartment.*

RADAMES.—The fatal stone upon me now
is closing!
Now has the tomb engulf'd me;
I never more shall light behold!
Ne'er shall I see Aida!
Aida, where now art thou?
Whate'er befall me, may'st thou be
happy;
Ne'er may my frightful doom reach
thy ear.
What groan was that! 'Tis a phan-
tom,
Some vision dread! No! sure that
form is human!
Heav'n! Aida!

AIDA.—'Tis I, love!

RADAMES (*in the utmost despair*).—
Thou? with me here buried?

AIDA.—My heart foreboded this thy
dreadful sentence,
And to this tomb, that shuts on thee
its portal,
I crept unseen by mortal.
Here, far from all, where none can
more behold us,
Clasp'd in thy arms, I am resolved to
perish!

RADAMES.—To die! so pure and lovely!
For me thyself so dooming,
In all thy beauty blooming,
Fade thus forever!

Thou whom the heav'ns alone for love
created,
But destroy thee was my love then
fated!

Ah! no! those eyes so clear I prize,
For death too lovely are!

AIDA (*as in a trance*).—Seest thou,
where death, in angel guise,
In heav'nly radiance beaming,
Would waft us to eternal joys,
On golden wings above?
See, heaven's gates are open wide,
Where tears are never streaming,
Where only joy and bliss abide,
And never fading love.

PRIESTESSES AND PRIESTS.—Almighty
Phthà, that wakest
In all things breathing life,
Lo! we invoke thee!

AIDA.—Doleful chanting!

RADAMES.—Of the Priests 'tis the invocation.

AIDA.—It is our death chant resounding!

RADAMES (*trying to displace the stone closing the vault*).—Cannot my
lusty sinews move from its place
A moment this fatal stone!

AIDA.—In vain! All is over!
Hope on earth have we none!

RADAMES (*with sad resignation*).—I fear
it! I fear it!

AIDA AND RADAMES.—Farewell, O earth!
Farewell, thou vale of sorrow!
Brief dream of joy condemn'd to end
in woe!

To us now opens the sky, an endless
morrow

Unshadow'd there eternally shall glow.

Ah! now opens the sky!

(AMNERIS *appears habited in mourning,*
and throws herself on the
stone closing the vault.)

AMNERIS (*suffocating with emotion*).—
Peace everlasting! Oh, my beloved!
Isis, relenting, greet thee on high!

PRIESTS.—Almighty Phthà!

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Orpha M. Ayres
Helen G. Bailey
Ruth A. Baker
Love Barnett
Josephine Barton
Margaret R. Barton
Mrs. Theresa Bateman
Mrs. Pearl M. Bay
Louise S. Becker
Elsie D. Bilger
Alethea G. Bird
Ruth B. Blekkink
Lola M. Bradstreet
Cora A. Brown
Bernice G. Bush
Mrs. Harriet T. Bush
Florence K. Butler
Mary C. Chandler
Lucy M. Clark
Charlotte A. Cochran
Mildred G. Cook
Horatia J. Corbin
Ruby D. Cozad
E. Belle Davenport

Amelia M. Disderide
Me Tsung Dong
Helena Dyason
Della L. Egly
Helen M. Elliott
Marguerite M. Elliott
Anna May Fenton
Mrs. Shirley E. Field
Eloise Fitch
Anna E. Gabler
Florence E. Gingerich
Ethel M. Green
Florence W. Greene
Zylphia M. Hall
Hope H. Halladay
Mrs. Hazel S. Haller
Gratia Hanley
Theodora K. Hann
Cornelia G. Harkness
Esther D. Hollands
Laurella F. Hollis
Thelma M. Holmes
Helen G. Howe
Elizabeth S. Hoyt
Dorothy Jeffrey
Oriana Jenkins
Marian J. Kapp

Maude Kleyn
Mrs. Grace J. Konold
Henrietta D. Kuieck
Hazel D. Lamb
Velma E. Louckes
Katherine S. MacBride
Helen L. MacLaren
Lucile Magunsen
Mrs. J. Malherbe
Mrs. Stella K. Margold
Margaret Martz
Margaret W. Mason
Elsie L. Mayer
Olivia K. McCandliss
Mary I. McEachron
Jeanne I. McPherson
Alice M. McVea
Geraldine L. Miller
Frances Morris
Gladys Morton
Bernice J. Nickels
Vera G. Parker
Esther A. Pearl
Mrs. Percy Potter
Mabel Powell
Minnie L. Pratt
Catherine E. Purtell

Ruth Purvis
 Carrie A. Raubenheimer
 Florence R. Rhodes
 Abigail Roberts
 Alice E. Rominger
 Hesther Roux
 Bernice B. Rowe
 Helen S. Safford
 Mildred H. Safford
 Ruth A. Scheidler
 Helen Schoenewald
 Irene L. Schultz

Emily L. Shepard
 Mrs. Carl H. Smith
 Luella Smith
 Ruth Snyder
 Esther Stalker
 Marie E. Staples
 Ruth M. Stiller
 Yolande Sutton
 Frances B. Todd
 Katherine B. Tremper
 Betha Waber
 Florence Walker

Lucilla A. Walker
 Josephine D. Walsh
 Esther M. Welty
 Mrs. Wanda Weske
 Hilda Wester
 Hazel E. Wiltsee
 Frieda H. Wishropp
 Pearl Wolcott
 Helen M. Woodliff
 Corinne F. Woodworth
 Mrs. Rosa A. Wuerth

ALTOS

Nora L. Bethel
 Eleanor W. Bittner
 Rachel Bliton
 Mrs. Ruth B. Buchanan
 Marguerite A. Calder
 Gertrude Carlyon
 Helen M. Chambers
 Cecelia A. Caspari
 Ella Clark
 Margaret K. Colcord
 Charlotte Ruth Craig
 Mary O. Davis
 Edna R. Doughty
 Grace R. Doughty
 Carrie Fairchild
 Mrs. Margaret C. Fairchild
 Marie A. Gaertner
 Louise L. Gaylord
 Merle L. Gee
 Eleanor M. Golden

Ada M. Gustine
 Ermine Hackbarth
 Mrs. Myra M. Hall
 Camilla L. Hayden
 Florence C. Hemingway
 Dorothy F. Hollis
 Esther L. Hood
 Enid E. Hough
 Doris M. Howe
 Marie Huff
 Nora C. Hunt
 Allis F. Hussey
 Nellie Kahoe
 Mrs. Gladys Keim
 Lorna L. Ketcham
 Genevieve Koehn
 Margaret B. Koon
 Lois L. Letson
 Martha E. Monnett
 Lucile Nichols

Mrs. Bertha S. Ohlinger
 Genevieve A. Peoples
 Kathryn T. Potter
 Loraine F. Price
 Una A. Purdie
 Cora L. Ravn
 Evelyn H. Roberts
 Dorothy M. Scholl
 Irene Simmons
 Rosella Smalldon
 Doris Starkweather
 Eleanor M. Swanson
 Agnes L. Thompson
 Florence O. Thompson
 Hattie Van Cleave
 Ora von Ewegen
 Carrie Van Horn
 Marian E. Vosburgh
 Marjorie M. Whelan
 Annie Young

TENORS

George O. Bowen
 DeWitt M. Coburn
 Almond Fairfield
 Shirley E. Field
 George K. Forrester
 Loren S. Gannon
 Burton G. Grim
 Edwin Haab
 S. B. Hadley
 Albert D. Haskins
 Jacob G. Jantz

Earl G. Keim
 Will E. Legg
 Leonard Meilander
 Harry G. Mershon
 Lowell K. Mower
 Elmer L. Overholt
 Edward F. Parsons
 Samuel H. Riggs
 Roland R. Robinson
 Frank J. Ryan
 V. J. Rytina

Otto J. Stahl
 Noble Swenson
 Ralph T. Swezey
 Donald C. Turner
 William H. Turner
 Kepler von Evera
 Kenneth N. Westerman
 C. B. Wicker
 George D. Wilner
 Clifford C. Wood

BASSES

John A. Adams
Frederick P. Arthur
Giles V. Barr
Philip J. Beatty
Harvey J. Bisbee
William W. Buckley
Harry L. Burnett
William E. Burr
Howard W. Buzzo
Guy H. Cannon
John P. Chandler
Anson D. Clark
Sidney B. Coates
Neil E. Cook
William P. Cook
Roland H. Cutter
Robert R. Dieterle
Egbert W. Doughty

John A. Draper
Nelson W. Eddy
Allen L. Fenton
Richmond P. Gardner
Paul Haab
Arthur G. Hall
Harry A. Hall
Keizo Horiuchi
Francis B. Jarzenbowski
Earle Killeen
Joseph J. Labadie
Lucian Lane
Harold K. Latta
James M. Lightbody
Harold C. Mack
Lawrence E. Mack
Robert J. McCandliss
William H. McCracken

Henry A. Melloche
C. Lea Mills
John H. Mutchler
Dudley Newton
Ralph H. Ruhmkorff
Nelson V. Russell
Truman S. Safford
Ralph Sarager
Joseph C. Satterthwaite
Harold W. Scott
Hiram L. Sloanaker
Richard D. Smith
Charles B. Stegner
John P. Sutter
Arthur B. Thomas
Frank L. Thomas
Arthur J. Underwood
Levi D. Wines

Children's Chorus

MADE UP OF CHILDREN FROM THE ANN ARBOR PUBLIC SCHOOLS

GEORGE OSCAR BOWEN, Conductor
Supervisor of Music, Ann Arbor Public Schools

LULU ALLEN, Assistant Supervisor of Music
AVA COMIN, Pianist

PHILIP BACH SCHOOL

VENOLA DENNIS and FLORENCE WALZ, Teachers

SIXTH GRADE

Hilda Andress
Hazel Allen
Gertrude Backus
Anna Biederman
Harold Blaess
Albert Cole
Edith Cole
Theodore Dillman
Dorothy Dupelaff
Marwood Goetz
Mabel Helber
Marion Jewell
Irma Koch
Mabelle Koch
Thomas Murray
Charles Mitchell
Elma Mahlke
Adeline Novak
Dorothy Raab
Helen Schallhorn
Lawrence Schlect

Elgin Schenk
Marguerite Schneeberger
Egbert Stanger
Ruth Spies
Ethel Thrasher
Neil Warren
Carl Weimer
Marie Weiser

SEVENTH GRADE

Edith Buckles
Gertrude Duart
Hilda Feuerbacher
Helen Frey
Maritta Furthmueller
Hermina Goetz
Arnold Goulder
Ross Hague
Erma Helber
Walter Hertler
Erna Hirth

Marion Knapp
Esther Koch
Jeannette Lavender
Frances Loukotka
Lena Loukotka
Robert MacKenzie
Elizabeth Marsden
Margaret May
Violet Murray
Clara Parkinson
Ruth Perkins
Doris Pfeil
Dorothea Schneider
Karl Schwartz
William Shadford
Dorothy Staebler
Emma Standenmier
Irene Steinke
Lila Wagner
Horace Warren
Jessie Way
Carl Wenk
Paul Wild

DONOVAN SCHOOL**CHRISTINE STURGES, Teacher****SIXTH GRADE**

Iva Adams
Ida Bischoff
Laila Cunningham
Inez Cooper
Dorothea Dorow

Florence Godden
Sarah Goffee
Evelyn Green
Merna Green
Mildred Gross
Dorothy Gutekunst
Helen Imerson

Leona LaVear
Josephine Lee
Louise Pommerening
Junetta Robison
Grace Sibert
Maxine Williams
Edna Zahn

EBERBACH SCHOOL**LUCILLE R. SCOVILL, Teacher****FIFTH GRADE**

Harriet Arnold
Benjamin Bailey
John Bunting
Gladys Esic
Evelyn Forshee
Agnes Graham
Lois Graves
Dorothy Hawley
Helen Hawxhurst
Katherine Koch
Elton Magnuson
Dorothy Malcolm
Marion May
Almerena Montgomery
Irene Muncy
Ruby Parkhouse

Cathelia Pollock
Sumner Shikes
Martha Trosper

SIXTH GRADE

Leo Brown
Gudrun Christenson
Agnes Cummins
Jeannette Dale
Phyllis Diamond
Leola Drake
Grace Eldred
Athalene Esslinger
Winifred Hartman
Florence Hatto
Miriam Highley
John Hoad
Marjorie Hunt

Jamie Inglis
Francis Litchfield
Richard Lyons
Florence Marz
Charlotte Maulbetsch
Harold McCrumb
Gwendolyn Morgan
Gertrude Mowerson
Josephine Quarry
Leland Randall
Madeleine Rouse
Marie Savage
Marjorie Schlacht
Alice Sunderland
Elizabeth Sunderland
Ruth Walser
Catherine Webb
Hazel Wolfe

ELISHA JONES SCHOOL**MISS MATILDA PFISTERER and MISS WENDELL VREELAND, Teachers****SIXTH GRADE**

Pauline Barnett
Jennie Bates
Arlene Beckwith
Frances Bodell
Russell Crebo
Helen DeLano
Joseph Frank
Gladys Gray
Marjorie Hammond
Zora Hammial
Elsie Hill
Candace Hough
Karl Kalmbach
Edward Kuehn
Elsie Lindermann

Bennie Lipshetz
LeRoy Ludwig
Robert McCall
Donna Mowerson
Myrtle Schairer
Marie Scott
Roy Sears
Veeder Shankland
Marian Thornton
Ruth Tice
Harold Turner
Pearl Wells
Edward Wilson
Willford Wines
Joseph Zwerdling

SEVENTH GRADE

Claribel Brittain
Madeline Corey
Bertha L. Dorow
Nellie M. Elsifor
A. Blanche Gregory
Leah F. Horton
Harold Lansky
Alice Lord
Dorothy M. Miller
Leona M. Novak
Helen Perrin
Georgia Vandawarker
Dorothy Van Zwaluwenburg
Katherine Werner
Mary M. Whitker

CHRISTIAN MACK SCHOOL

MISS EMMA WEITBRECHT and MISS THEO J. WILSON, Teachers

SIXTH GRADE

Frederick Arnet
Gertrude Bucholz
Erwin Cornell
Lillian Greenbaum
Carl Grygiel
Charles Huhn
Edwin Lindemann
Wiehe Rumsey
Elizabeth Schaible
Paul Stanchfield
Lucile Stauch
Burgess Thomas

Nellie Bradbury
Lillie Caswell
Jack Cook
Hazel Dixon
Bessie Efner
Blanche Gee
Harold Hoffmeyer
Viola Hulbert
Clarence Kappler
Cyrenus Korzuck
Louise Kuebler
Lawrence Lamphear
Arthur Lehman
Wallace Magoon
Eva Morton
Eunice Mullreed

Leona Philo
Willard Ponto
Carlylse Rogers
Carroll Rumsey
Lucile Schaefer
Florence Scherdt
Florence Schlenderer
Mabel Seyfried
Gwendolyn Stevenson
Louis Stipe
Anna Schneider
Ada Turner
Elsie Wiedmann
Helen Wiedmann
Rena Williams

SEVENTH GRADE

Clare Alber
Luella Bohnet

TAPPAN SCHOOL

MISS EUGENIE MOCK, MISS SOPHIE C. BENZIN, MISS NINA MCCAIN, MISS SARAH E. KERN,
Teachers

FIFTH GRADE

Helen Brittain
Martha Cissel
Lucile Cody
Clyde Curry
Dorothea Dreyer
Virginia Forsythe
Fanny Green
Ruth Karpinski
Elizabeth Ladd
Albertine Lockwood
Eleanor McCarl
Homer Millen
Elizabeth Norton
Ellen Reeves
Nettie Stringer
Ennis Swart
Ann Werner
Frederick Wiselogle

Kirby Gillet
Dick Gustine
Olive Haas
Katherine Hawkes
Richard Humphreys
Vivian Lemble
Barbara Lorch
Marian Love
Kathleen McLeod
Eleanor Raymond
Marion Robertson
Ethelene Roe
Harriett Snyder
Roger Stevens
Barbara Tinker
Betty Winchester

Franklin Forsythe
Margaret Frost
Martica Georg
Max Green
Lawrence Hatto
Margaret Hawley
Louise Healy
Edith Higbie
Earl Hodson
Leone Judson
Louise Karpinski
Louis Kent
Frances Kleinschmidt
Virginia Ladd
Margaret Lowber
Hilda McLean
Elizabeth Maxey
Tresse Musil
Helen Norris
Floyd Parker
Billy Rea
Virginia Schmacher
Amos Smith
Wayne Sykes
Kathryn Walsh
Thomas Warthin
Virginia Warthin
Dorothea Waterman
Lois Wilder
Richard Winchester

SEVENTH GRADE

Ella Anderson
Frederick Anderson
Jack Anderson
Billy Bird
Dorothy Chambers
Marguerite Cornell
Erma Crapsey
Albert D'Eath
Vernon Dick
Charles Dybvig
Elizabeth Earhart

SIXTH GRADE

Virginia Bailey
Doris Brown
Helen Cody
Elizabeth Covert
Joseph Cox
Sam Domborajian
Genevieve Fahrner
Marion Finch

W. S. PERRY SCHOOL**EULA V. AVERY, NELLIE KAHOE, and FLORA B. REINHARDT, Teachers****SIXTH GRADE**

Ellen Benz
 Gerald Butler
 Ethel Constat
 Louise Coon
 Lucile Cossar
 Henry Deters
 Samuel Fiegel
 Marie Fingerle
 Elizabeth Haught
 Augusta Jaeger
 Ruth Janowski
 Nancy Kent
 Ella Kuehner
 Clifford Lovelace
 William Mast
 Edith Miller
 Paul Minnis
 Margaret Neumann
 Margaret Nissle
 Lois Parker
 Arthur Schlanderer
 Jessie Spaulding
 Dorothy Stephens
 Gertrude Stodden
 Ethelwyn Vandever

Harold Whitney
 Kathleen Whittle
 Gertrude Wilkinson
 Marian Wurster

SEVENTH GRADE

Helen Andrus
 Madelon Andrus
 Gertrude Begole
 Margaret Benz
 Sarale Bruce
 Elizabeth Benz
 Luther Boes
 Leona Carbeck
 Stella Constat
 Lois Cossar
 Leone Currie
 Helen Davis
 Christine Deters
 Edward Drake
 Virginia Elliott
 Margarita Ewald
 Helen Finkbeiner
 Isabelle Grieve
 Constat Gust

Robert Harding
 Viola Hahn
 Lois Inskip
 Sophie Jaeger
 Wayne Jury
 Charles Kingsley
 Walter Kiow
 Hannah Lennon
 Wilson McCormick
 Aileen McQuinn
 John Malloy
 Lucile Miller
 Mildred Olson
 Margaret Parker
 Bill Placeway
 Eleanor Riley
 Edna Rogers
 Helen Schreeter
 Augusta Schaefer
 Mildred Stanger
 Leon Stoll
 Jane Stevenson
 Bob Swisher
 Alma Young
 Marguerite Walz
 Clarice Whitcomb

Repertoire of The May Festival Series

From 1894 to 1921 Inclusive

The final concert in the Festival Series this year will be number 363, but in this list only the works since the reorganization of the Society in 1888 are included. A condensed statement of the programs for the twenty-eight Festivals will be given first, after which follows a complete list of the works given and the artists who have appeared in the concerts of the entire series.

The Boston Festival Orchestra, Emil Mollenhauer, and Albert A. Stanley, Conductors, appeared in Festivals 1 to 11 inclusive. At the remaining Festivals, the Chicago Symphony Orchestra, with Frederick A. Stock, and Albert A. Stanley, Conductors, took part.

Dating from 1913 the Festivals have been given in the Hill Auditorium. Prior to that date they were given in University Hall.

FIRST FESTIVAL

May 18, 19, 1894—Three Concerts

Soloists: Miss Emma Juch, Miss Rose Stewart, Sopranos; Miss Gertrude May Stein, Contralto; Mr. Edward C. Towne, Tenor; Mr. Max Heinrich, Baritone; Mr. Arthur Friedheim, Pianist; Mr. Felix Winternitz, Violinist; Mr. Fritz Giese, Violoncellist; Mr. Van Veachton Rogers, Harpist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; Symphony, Op. 56, Mendelssohn; "Le Carnaval Romain" Overture, Berlioz; "Lenore" Overture, No. 3, Beethoven; Suite, "Woodland," MacDowell; Piano Concerto, E flat, Liszt; Piano Concerto, F minor, Chopin.

SECOND FESTIVAL

May 17, 18, 19, 1895—Four Concerts

Soloists: Mme. Lillian Nordica, Miss Rose Stewart, Sopranos; Miss Gertrude May Stein, Contralto; Mr. William H. Rieger, Tenor; Mr. William H. Clarke, Bass; Mr. Max Heinrich, Baritone; Mr. Martinus Sieveking, Pianist; Mr. Clarence Eddy, Organist.

PRINCIPAL WORKS

Symphony, B minor (unfinished), Schubert; "Damnation of Faust," Berlioz; Overture, "Anacreon," Cherubini; Vorspiel "Tristan and Isolde," Wagner; Quartet from "Fidelio," Beethoven; Suite "L'Arlesienne," Bizet; Piano Concerto, Op. 22, G. minor, Saint-Saëns; Overture, "Melpomene," Chadwick.

THIRD FESTIVAL

May 21, 22, 23, 1896—Five Concerts

Soloists: Frau Katherine Lohse-Klafsky, Miss Rose Stewart, Sopranos; Mrs. Katherine Bloodgood, Miss Gertrude May Stein, Contraltos; Mr. Barron Berthald, Mr. Evan Williams, Tenors; Mr. Max Heinrich, Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Baritones; Mr. Van Veachton Rogers, Harpist; Mr. Alberto Jonas, Pianist; Mr. Herman Zeitz, Violinist.

PRINCIPAL WORKS

"Lohengrin," Act I, "Tristan and Isolde," (a) Vorspiel, (b) "Isolde's Liebestod," Wagner; Siegmund's "Love Song," Wagner; "Faust" Overture, Wagner; "Meistersinger," (a) Pogner's Address, (b) Vorspiel, Wagner; Overture, "Magic Flute," Mozart; Piano Concerto, E flat, Beethoven; Symphony, F major, A. A. Stanley; Phantasie, "Romeo and Juliet," Svendsen; Overture, "Sakuntala," Goldmark; Overture, "Ruy Blas," Mendelssohn; Symphonic Sketches, Chadwick; "Samson and Delilah," Saint-Saëns.

FOURTH FESTIVAL

May 13, 14, 15, 1897—Five Concerts

Soloists: Mme. Emma Calvé, Mrs. Francis Wood, Sopranos; Mrs. Katherine Bloodgood, Miss Jennie May Spencer, Contraltos; Mr. Barron Berthald, Mr. J. H. McKinley, Tenors; Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Mr. Heinrich Meyn, Baritones; Mr. Alberto Jonas, Pianist; Mr. Herman Zeitz, Violinist; Mr. Thomas C. Trueblood, Reader.

PRINCIPAL WORKS

Symphonic Poem, "Les Préludes," Liszt; Overture, "1812," Tschaikowski; "Arminius," Bruch; "Stabat Mater," Rossini; Symphony, "Consecration of Tone," Spohr; Piano Concerto, A minor, Paderewski; Overture, "Oberon," Weber; Serenade, Op. 48, Tschaikowsky; Violin Concerto, Op. 2, Wieniawski; Music to "Midsummer Night's Dream," Mendelssohn.

FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

Soloists: Mme. Johanna Gadski, Mrs. Jennie Patrick Walker, Sopranos; Miss Janet Spencer, Miss Gertrude May Stein, Contraltos; Mr. William J. Lavin, Mr. William H. Rieger, Mr. Barron Berthald, Tenors; Mr. David Bispham, Mr. William A. Howland, Signor Giuseppe Del Puente, Baritones; Mr. Alexander Heindl, Violoncellist; Miss Elsa von Grave, Pianist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; "Flying Dutchman," Wagner; Symphony Pathétique, Tschaikowsky; Piano Concerto, A major, Liszt; Overture, "Academic Festival," Brahms; Symphonic Poem, "Attis," A. A. Stanley; Aria, "Am stillen Herd" (Meistersinger), Wagner; "Kaisermarch," Wagner; Rhapsodie, "Espana," Chabrier; Ballet Music (Carmen), Bizet.

SIXTH FESTIVAL

May 11, 12, 13, 1899—Five Concerts

Soloists: Miss Sara Anderson, Miss Anna Lohmiller, Mme. Marie Brema, Sopranos; Miss Blanche Towle, Mrs. Josephine Jacoby, Contraltos; Mr. George Hamlin, Mr. Clarence Shirley, Tenors; Signor Giuseppe Campanari, Mr. Gwylm Miles, Baritones; Mr. Myron W. Whitney, Jr., Bass; Miss Elsa Von Grave, Pianist; Mr. Emil Mollenhauer, Mr. Herman Zeitz, Conductors.

PRINCIPAL WORKS

"Requiem," Brahms; Suite, Moskowski; Symphony, No. 3, Raff; Overture, "Benvenuto Cellini," Berlioz; Overture, "Hänsel and Gretel," Humperdinck; Symphony, "Rustic Wedding," Goldmark; Overture, "Robespierre," Litolf; "Samson and Delilah," Saint-Saëns.

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

Solists: Miss Sara Anderson, Mme. Juch-Wellman, Sopranos; Miss Isabel Bouton, Mme. Ernestine Schumann-Heink, Contraltos; Mr. G. Leon Moore, Mr. Evan Williams, Tenors; Mr. David Bispham, Mr. William A. Howland, Mr. Gwylm Miles, Baritones; Mr. Arthur Hadley, Violoncellist; Mr. Bernard Sturm, Violinist.

PRINCIPAL WORKS

Overture, "Lenore," Nos. 1, 2 and 3, Beethoven; "The Lily Nymph," G. W. Chadwick; Overture, "Oedipus Tyrannus," J. K. Paine; Suite in D, Bach; Symphony, No. 6, "Pastoral," Beethoven; Overture, "In der Natur," Dvorák; Suite, Op. 48, "Indian," MacDowell; Concerto, No. 1, G minor (for Violin), Bruch; Symphony in G, Mozart; Serenade, Op. 69, Volkman; Theme and Variations, and Finale, Suite in D minor, Op. 38, Foote; Overture, "Tragic," Brahms; "Hora Novissima," Op. 30, H. W. Parker.

EIGHTH FESTIVAL

May 16, 17, 18, 1901—Five Concerts

Soloists: Mrs. Marie Kunkel-Zimmerman, Soprano; Miss Fielding Roselle, Mme. Ernestine Schumann-Heink, Contraltos; Mr. Glenn Hall, Tenor; Signor Giuseppe Campanari, Mr. William Howland, Mr. Gwylm Miles, Baritones; Mr. Llewellyn L. Renwick, Organist; Mr. Albert Lockwood, Pianist; Mr. Bernard Sturm, Violinist; Mr. Alfred Hoffman, Violoncellist.

PRINCIPAL WORKS

"Elijah," Mendelssohn; "Golden Legend," Sullivan; Overture, "Egmont," Op. 84, Beethoven; Piano Concerto, B flat minor, Op. 23, Tschaikowsky; "Wotan's Farewell," from "Walküre," Wagner; Symphony, "In the New World," Dvorák; Symphonic Poem, "Les Eolides," César Franck; Concerto, for Violin, D minor, Op. 22, Tschaikowsky; Vorspiel and "Liebestod," "Tristan and Isolde," Wagner; Symphony, E flat, No. 1, Haydn; Suite, Op. 22, "Children's Games," Bizet.

NINTH FESTIVAL

May 15, 16, 17, 1902—Five Concerts

Soloists: Mme. Johanna Gadske, Mme. Evta Kileski, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Janet Spencer, Contraltos; Mr. Barron Berthald, Mr. Glenn Hall, Mr. James Moore, Mr. Marshall Pease, Tenors; Signor Emilio de Gogorza, Mr. William A. Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Van den Berg, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Orpheus," Gluck; "Faust," Gounod; "Tannhäuser," Wagner; Overture, "The Water Carrier," Cherubini; Concerto, A minor, Op. 54, Schumann; Symphony, No. 5, C minor, Beethoven; Symphony, B minor, (unfinished), Schubert; Suite for Strings, Tchaikowsky; Ballet Music (Azara), Paine; Overture, "King Richard III," Volkmann.

TENTH FESTIVAL

May 14, 15, 16, 1903—Five Concerts

Soloists: Miss Frances Caspari, Miss Shanna Cumming, Miss Anita Rio, Sopranos; Miss Isabelle Bouton, Mme. Louise Homer, Contraltos; Mr. Andreas Dippel, Mr. William Wegener, Tenors; Sig. Emilio de Gogorza, Mr. William Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Llewellyn L. Renwick, Organist; Mr. Carl Webster, Violoncellist; Mme. Fannie Bloomfield Zeisler, Pianist.

PRINCIPAL WORKS

"Caractacus," Elgar; "Aida," Verdi; Symphonic Poem, Op. 21, Volbach; Concerto, A minor, Op. 54 for Piano, Schumann; Symphony No. 6, C minor, Op. 58, Glazounow; Overture, "Rienzi," Wagner; Adriano's Aria (Rienzi), Wagner; "Lohengrin" Prelude, Wagner; Introduction, Act III (Lohengrin), Wagner; "Lohengrin's Narrative," Wagner; "Waldweben" (Siegfried), Wagner; "Song of the Rhine Daughters" (Götterdämmerung), Wagner; "Meistersinger" Vorspiel, Wagner; Finale to Act III, "Meistersinger," Wagner; Aria, "Abscheulicher" (Fidelio), Beethoven; Suite, Op. 16, Suk; Symphony in B minor, Op. 42 for Organ and Orchestra, Guilmant; Variations Symphonique for Violoncello, Boellmann.

ELEVENTH FESTIVAL

May 12, 13, 14, 1904—Five Concerts

Soloists: Miss Clara Henly Bussing, Miss Frances Caspari, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Florence Mulford, Contraltos; Mr. Holmes Cowper, Mr. Ellison van Hoose, Tenors; Sig. Giuseppe Campanari, Sig. Emilio de Gogorza, Baritones; Mr. Frederick Martin, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Fair Ellen," Bruch; "Dream of Gerontius," Elgar; "Carmen," Bizet; Overture-Fantasie, "Romeo and Juliet," Tchaikowsky; Symphony (unfinished), Schubert; Overture, "Magic Flute," Mozart; "Good Friday Spell," Wagner; Symphony, A major, No. 7, Beethoven; "Don Juan," Op. 20, Richard Strauss; Suite for String Orchestra, Juon; Suite, "Esclarmonde," Massenet.

TWELFTH FESTIVAL

May 11, 12, 13, 1905—Five Concerts

Soloists: Mme. Lillian Blauvelt, Mrs. Lillian French Read, Sopranos; Mrs. Daisy Force Scott, Miss Gertrude May Stein, Contraltos; Mr. Ellison Van Hoose, Mr. Alfred Shaw, Tenors; Mr. David Bispham, Mr. Vernon D'Arnalle, Baritones; Mr. Herbert Witherspoon, Bass; Mrs. Janet Durno Collins, Pianist; Mr. Henri Ern, Violinist; Mr. Bruno Steindel, Violoncellist.

PRINCIPAL WORKS

"St. Paul," Mendelssohn; "Arminius," Bruch; Overture, "Carneval," Dvorák; Symphony, "Country Wedding," Goldmark; Overture, "Solonelle," Glazounow; Concerto, for Piano, G minor, Saint-Saëns; Symphonic Poem, "Les Préludes," Liszt; Overture, "Academic Festival," Brahms; Symphony, B flat major, No. 4, Beethoven; "Death and Transfiguration," Strauss; Concerto, E minor for Violin, Mendelssohn; Vorspiel "Meistersinger," Wagner; Overture, "Coriolan," Beethoven.

THIRTEENTH FESTIVAL

May 10, 11, 12, 1906—Five Concerts

Soloists: Mme. Charlotte Maconda, Mrs. Lillian French Read, Miss Frances Caspari, Sopranos; Miss Isabelle Bouton, Miss Grace Munson, Contraltos; Mr. Glenn Hall, Mr. Ellison van Hoose, Tenors; Signor Giuseppe Campanari, Mr. Gwylm Miles, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Brahm van den Berg, Pianist.

PRINCIPAL WORKS

Symphony Pathétique, Op. 74, Tschaiakowsky; Concerto, Pianoforte, A minor, Op. 16, Grieg; Overture, "Bartered Bride," Smetana; Italian Serenade, Hugo Wolff; Overture, "Liebesfrühling," G. Schumann; Serenade for Wind Choir, Op. 7, R. Strauss; Overture, "Magic Flute," Mozart; Symphony, D major, Op. 73; Brahms; Suite in D, Bach; Overture, "Leonore, No. 3," Beethoven; "Stabat Mater," Dvorák; "A Psalm of Victory," Stanley; "Aida," Verdi; Overture, "Euryanthe," von Weber.

FOURTEENTH FESTIVAL

May 8, 9, 10, 11, 1907—Five Concerts

Soloists: Mrs. Corinne Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heink, Miss Janet Spencer, Contraltos; Mr. Edward Johnson, Mr. Theodore van Yorx, Tenors; Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold Kramer, Violinist; Mr. Albert Lockwood, Pianist.

PRINCIPAL WORKS

"The Messiah," Händel; "Samson and Delilah," Saint-Saëns; Overture, "Tanhäuser," Wagner; "Afternoon of a Faun," Debussy; Concerto, No. 2, D minor, Op. 44, Bruch; "Scene de Ballet," Op. 52, Glazounow; "Wotan's Farewell" and "Magic Fire," Wagner; Overture, "Genoveva," Schumann; "Sea Pictures," Elgar; Concerto, D minor, Rubinstein; Symphony, No. 7, Op. 52, Beethoven; Overture, "In the South," Elgar; Ball Scene from "Romeo and Juliet," Berlioz; Symphonic Poem, "On the Moldau," Smetana; "On the Shores of Sorrento," R. Strauss.

FIFTEENTH FESTIVAL

May 13, 14, 15, 16, 1908—Five Concerts

Soloists: Mrs. Corinne Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heink, Miss Janet Spencer, Contraltos; Mr. Edward Johnson, Tenor; Mr. Claude Cunningham, Mr. Earle G. Killeen, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold deMaré, Horn; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Creation," Haydn; "Faust," Gounod; Vorspiel "Meistersinger," Wagner; Lyric Suite, Op. 54, Grieg; Concerto for Organ, Op. 177, Rheinberger; Overture, "Barber of Bagdad," Cornelius; Valse de Concert, Glazounow; Introduction to Act I, "Fervaa," d'Indy; Concerto, (French Horn), Strauss; Symphony No. 1, Op. 38, Schumann; Overture, "Benvenuto Cellini," Berlioz; Two Legends, "Kalevala," "En Saga," Sibelius; Variations, Op. 36, Elgar; Overture, "Der faule Hans," Ritter; "Till Eulenspiegel's Merry Pranks," R. Strauss.

SIXTEENTH FESTIVAL

May 12, 13, 14, 15, 1909—Five Concerts

Soloists: Miss Perceval Allen, Mme. Olive Fremstad, Sopranos; Miss Margaret Keyes, Contralto; Mr. Daniel Beddoe, Mr. Edward C. Towne, Tenors; Mr. Earle G. Killeen, Baritone; Mr. Herbert Witherspoon, Bass; Mr. Alfred Barthel, Oboe; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"The Seasons," Haydn; "Damnation of Faust," Berlioz; Overture, "Improvisator," D'Albert; Symphony, No. 8, Op. 93, Beethoven; Symphonic Poem, "Attis," Stanley; Symphonic Valse, "At Sundown," Stock; "Love Song" (Feuersnot), Strauss; Overture, "Fingal's Cave," Mendelssohn; Concerto for Oboe, Op. 7, D minor, de Grandvaal; Symphony, No. 2, D major, Brahms; Overture, "Polonia," Wagner; "Siegfried's Rhine Journey," Wagner; Selections from "Parsifal," Wagner.

SEVENTEENTH FESTIVAL

May 18, 19, 20, 21, 1910—Five Concerts

Soloists: Mrs. Jane Osborn Hannah, Mrs. Corinne Rider-Kelsey, Mrs. Sybil Sammis MacDermid, Sopranos; Miss Margaret Keyes, Contralto; Mr. Daniel Beddoe, Tenor; Mr. Sidney Biden, Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mlle. Tina Lerner, Pianist.

PRINCIPAL WORKS

"Fair Ellen," Bruch; "Odysseus," Bruch; "The New Life," Wolf-Ferrari; Symphony, G minor, Mozart; Symphony, D minor, César Franck; "Manfred," Schumann; Concerto, F minor, Chopin.

EIGHTEENTH FESTIVAL

May 10, 11, 12, 13, 1911—Five Concerts

Soloists: Miss Perceval Allen, Mrs. Sybil Sammis MacDermid, Mme. Bernice de Pasquale, Sopranos; Miss Florence Mulford, Miss Janet Spencer, Contraltos; Mr. Reed Miller, Tenor; Mr. Clarence Whitehill, Baritone; Mr. Horatio Connell, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Judas Maccabeus," Händel; "Eugen Onegin," Tchaikowsky; Symphony, in B minor, Borodin; Symphony, C major, Schubert; Overture, "The Perriot of the Minute," Bantock; Overture, "The Carnival," Glazounow; "In Springtime," Goldmark; "Capriccio Espagnole," Rimsky-Korsakow; "Vschyrad," "Moldau," Smetana; "Brangäne's Warning" (Tristan), Wagner; Closing Scene (Götterdämmerung), Wagner.

NINETEENTH FESTIVAL

May 15, 16, 17, 18, 1912—Five Concerts

Soloists: Mme. Alma Gluck, Miss Florence Hinkle, Sopranos; Miss Florence Mulford, Mrs. Nevada Van der Veer, Contraltos; Mr. Ellison Van Hoose, Mr. Reed Miller, Tenors; Mr. Marion Green, Baritone; Mr. Herbert Witherspoon, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Dream of Gerontius," Elgar; "Samson and Delilah," Saint-Saëns; "Chorus Triumphalis," Stanley; Vorspiel, "Hänsel and Gretel," Humperdinck; Legende, "Zorahayda," Svendsen; Symphony, No. 5, E minor, Op. 64, Tchaikowsky; Overture, "Coriolan," Beethoven; Symphony, No. 4, E minor, Op. 98, Brahms; Symphonic Poem, "Les Préludes," Liszt; Overture, "Melusine," Mendelssohn; Symphonic Poem, "Le Chasseur Maudit," César Franck; Suite, "Die Königskinder," Humperdinck; March Fantasie, Op. 44, Guilmant.

TWENTIETH FESTIVAL

May 14, 15, 16, 17, 1913—Five Concerts

Soloists: Miss Florence Hinkle, Mme. Marie Rappold, Sopranos; Mme. Schumann-Heink, Miss Rosalie Wirthlin, Contraltos; Mr. Lambert Murphy, Tenor; Sig. Pasquale Amato, Mr. Frederick A. Munson, Mr. William Hinshaw, Baritones; Mr. Henri Scott, Bass.

PRINCIPAL WORKS

"Walrus and the Carpenter," Fletcher; "Laus Deo," Stanley; "Manzoni Requiem," Verdi; "Lohengrin," Act I, Wagner; "Meistersinger," Finale, Wagner; Symphony, No. 5, C minor, Beethoven; Overture, "Academic Festival, Op. 80," Brahms; Overture, "Merry Wives of Windsor," Nicolai; Overture, "Flying Dutchman," Wagner; Overture, "Tannhäuser," Wagner; Suite, "Wand of Youth," Elgar; Suite, "Woodland," Op. 42, MacDowell; Tone Poem, "Don Juan," Richard Strauss; Hungarian Dances, Brahms-Dvorák; "Song of the Rhine Daughters," Funeral March (Götterdämmerung), Wagner.

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

Soloists: Miss Inez Barbour, Mme. Alma Gluck, Miss Florence Hinkle, Sopranos; Miss Margaret Keyes, Contralto; Mr. Riccardo Martin, Mr. Lambert Murphy, Tenors; Sig. Pasquale Amato, Mr. Reinald Werrenrath, Baritones; Mr. Henri Scott, Bass; Mr. Earl V. Moore, Organist.

PRINCIPAL WORKS

"Into the World," Benoit; "Caractacus," Elgar; "Messiah," Händel; D minor Symphony, César Franck; B minor Symphony, Schubert; Overtures, "Benevenuto Cellini," Berlioz; "Bartered Bride," Smetana; Symphonic Poems, "Phaeton," Saint-Saëns; "Till Eulenspiegel," Strauss; "Midsummer Night's Dream Music," Mendelssohn; "Impressions of Italy," Charpentier; "Festival March and Hymn to Liberty," Stock; Prelude, Act III, "Natoma," Herbert; "Fire Music," Wagner.

TWENTY-SECOND FESTIVAL

May 19, 20, 21, 22, 1915—Six Concerts

Soloists: Miss Leonora Allen, Miss Frieda Hempel, Miss Ada Grace Johnson, Miss Olive Kline, Sopranos; Miss Margaret Keyes, Contralto; Mr. Giovanni Martinelli, Mr. Lambert Murphy, Tenors; Mr. Theodore Harrison, Mr. Clarence Whitehill, Baritones; Mr. Harold Bauer, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"The New Life," Wolf-Ferrari; "The Children's Crusade," Pierné; Pianoforte Concerto, A minor, Op. 54, Schumann; Symphony No. 1, C minor, Op. 68, Brahms; Overture, "Leonore," No. 3, Beethoven; Fantasie-Overture "Hamlet," Tchaikowsky; "Wotan's Farewell and Magic Fire" (Walküre); "Siegfried in the Forest," Wagner; "Life's Dance," Delius.

TWENTY-THIRD FESTIVAL

May 17, 18, 19, 20, 1916—Six Concerts

Soloists: Miss Frieda Hempel, Miss Florence Hinkle, Miss Ada Grace Johnson, Miss Maude C. Kleyn, Miss Doris Marvin, Sopranos; Miss Sophie Braslau, Mme. Margarete Matzenauer, Contraltos; Mr. Horace L. Davis, Mr. Morgan Kingston, Mr. John McCormack, Tenors; Mr. Pasquale Amato, Mr. Robert Dieterle, Mr. Chase B. Sikes, Mr. Reinald Werrenrath, Baritones; Mr. Gustaf Holmquist, Bass; Mr. Ralph Kinder, Organist; Mr. Richard D. T. Hollister, Reader.

PRINCIPAL WORKS

"Paradise Lost," M. Enrico Bossi; "The Children at Bethlehem," Pierné; "Samson and Delilah," Saint-Saëns; Symphony No. 7, A major, Beethoven; Symphony, E flat, Mozart; Overture—Fantasia "Francesca da Rimini," Tchaikowsky; Wedding March and Variations from "Rustic Wedding," Goldmark; Suite, Dohnanyi; "Love Scene" from "Feuersnot," Strauss; Swedish Rhapsody, Alfven.

TWENTY-FOURTH FESTIVAL

May 2, 3, 4, 5, 1917—Six Concerts

Soloists: Miss Maude Fay, Miss Lucy Gates, Miss Lois M. Johnston, Sopranos; Mrs. Anna Schram-Imig, Mezzo-Soprano; Mme. Margarete Matzenauer, Miss Christine Miller, Contraltos; Mr. Morgan Kingston, Signor Giovanni Martinelli, Tenors; Signor Giuseppe De Luca, Mr. Chase B. Sikes, Baritones; Mr. Gustaf Holmquist, Bass; Miss Ethel Leginska, Pianist; Mr. Richard Keys Biggs, Organist.

PRINCIPAL WORKS

"The Dream of Gerontius," Elgar; "Aïda," Verdi; "The Walrus and the Carpenter," Fletcher; E major Symphony, Alfvén; D major Symphony, Brahms; "Jupiter" Symphony, Mozart; "Othello" Overture, Dvorák; "Fingal's Cave" Overture, Mendelssohn; G minor Concerto, Rubinstein; "Dance Rhapsody," Delius; "Molly on the Shore," "Mock Morris," and "Shepherds Hey," Grainger; "Finlandia," Sibelius; "Siegfried's Rhine Journey," Wagner.

TWENTY-FIFTH FESTIVAL

May 15, 16, 17, 18, 1918—Six Concerts

Soloists: Miss Ada Grace Johnson, Miss Lois Marjorie Johnston, Mme. Claudia Muzio, Miss Myrna Sharlow, Sopranos; Miss Nora Crane Hunt, Mme. Margaret Matzenauer, Miss Emma Roberts, Contraltos; Mr. Paul Althouse, Mr. James Hamilton, Mr. Ippolito Lazaro, Mr. Giovanni Martinelli, Mr. Odra Patton, Tenors; Mr. Guiseppe de Luca, Mr. Robert Dieterle, Mr. Bernard Ferguson, Mr. Arthur Middleton, Mr. David D. Nash, Baritones; Mr. Joseph Bonnet, Organist; Mr. Rudolph Ganz, Pianist.

PRINCIPAL WORKS

"Carmen," Bizet; "Into the World," Benoit; "The Beatitudes," Franck; D minor Symphony, Schumann; Indian Suite, MacDowell; Lenore, No. 3, Overture, Beethoven; "The Secret of Susanne," Overture, Wolf-Ferrari; Suite, "Scheherazade," Rimsky-Korsakow; Suite, "The Wand of Youth," Elgar; "An Afternoon of a Faun," Debussy; "Irish Rhapsody," Herbert; "L'Apprenti Sorcier," Dukas; Fantasia and Fugue, Liszt; Pianoforte Concerto in B flat minor, Tchaikowsky.

TWENTY-SIXTH FESTIVAL

May 14, 15, 16, 17, 1919—Six Concerts

Soloists: Miss Anna Fitziu, Miss Lois Marjorie Johnston, Miss Rosa Ponselle, Sopranos; Miss Merle Alcock, Mrs. Louise Homer, Miss Minerva Komenarski, Contraltos; Mr. Fernando Carpi, Mr. Arthur Hackett, Tenors; Mr. Robert R. Dieterle, Mr. Andres de Seguro, Baritones; Mr. Gustaf Holmquist, Bass; Mr. Ossip Gabrilowitsch, Pianist; Mr. Charles M. Courboin, Organist.

PRINCIPAL WORKS

"Faust," Gounod; "Ode to Music," Hadley; "Fair Land of Freedom," Stanley; "Eroica" Symphony, Beethoven; B flat Symphony, Chausson; G minor Symphony, Mozart; D major Suite, Bach; Overture, "A Russian Easter," Rimsky-Korsakow; Overture, "Carneval," Dvorák; Ballet-Suite, "Sylvia," Delibes; "The Enchanted Forest," d'Indy; Rhapsodie, "Norwegian," Lalo; Pianoforte Concerto, B flat major, Brahms.

TWENTY-SEVENTH FESTIVAL

May 19, 20, 21, 22, 1920—Six Concerts

Soloists: Miss Myrna Sharlow, Miss Lenora Sparks, Sopranos; Miss Carolina Lazzari, Madame Margaret Matzenauer, Contraltos; Mr. James Hamilton, Mr. Edward Johnson, Mr. William Wheeler, Tenors; Mr. Robert R. Dieterle, Mr. Leon Rothier, Mr. Titta Ruffo, Mr. Renato Zanelli, Baritones; Mr. Josef Lhévinne, Pianist; Mr. Arthur Edwin Kraft, Organist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; "Damnation of Faust," Berlioz; B flat major Symphony, No. 1, Schumann; F minor Symphony, Tschaikowsky; Overture, "Patrie," Bizet; Overture, "Euryanthe," von Weber; Overture, "Russlan and Ludmilla," Glinka; Symphonic Poem, "Tasso," Liszt; "Vysehrad," "The Moldau," Smetana; Capriccio Espagnole, Rimsky-Korsakow; Symphonic Poem, No. 3, "Le Chasseur Maudit," Franck; Symphonic Poem, "Finlandia," Sibelius; Concerto for Pianoforte, No. 1, C major, Beethoven; Concerto for Pianoforte, No. 1, E flat major, Liszt.

TWENTY-EIGHTH FESTIVAL

May 18, 19, 20, 21, 1921—Six Concerts

Soloists: Mme. Lucrezia Bori, Mme. Florence Hinkle, Miss Lenora Sparkes, Mrs. Grace Johnson Konold, Sopranos; Mme. Merle Alcock, Mme. Cyrena van Gordon, Contraltos; Mr. Charles Marshall, Mr. Lambert Murphy, Tenors; Mr. Theodore Harrison, Mr. Arthur Middleton, Baritones; Mr. Gustaf Holmquist, Mr. Robert McCandliss, Basses; Mme. Fannie Bloomfield Zeisler, Pianist.

PRINCIPAL WORKS

"Elijah," Mendelssohn-Bartholdy; "Aida," Verdi; "Voyage of Arion," Children's Chorus, Moore; Symphony, No. 10, C major, Schubert; Symphony, No. 2, C minor, Op. 17, Tschaikowsky; Overture, "Husitzka," Op. 67, Dvorák; Overture, "Magic Flute," Mozart; Suite, "Woodland," A minor, Op. 42, MacDowell; Symphonic Poem, "Juventus," de Sabata; Symphonic Poem, "Attis," Op. 16, Stanley; Concerto for Pianoforte, No. 2, F minor, Op. 21, Chopin; Mefisto Waltz, Liszt; Chorale and Fugue, Bach-Abert; March-Fantasie, with Chorus, "Triumphalis," Op. 14, Stanley.

Detailed Repertoire of the May Festival, Choral Union, and Extra Concert Series

From 1888 to 1921 Inclusive

List of Organizations, Artists, and Works

ORCHESTRAS

Boston Festival (51); Boston Symphony (5); Chicago Festival (3); Chicago Symphony (87); Cincinnati (2); Detroit (10); Detroit Symphony (5); New York Philharmonic; New York Symphony; Philadelphia (2); Pittsburg (7); United States Marine Band.

STRING QUARTETS

Detroit Philharmonic Club (4); Flonzaley Quartet (7); Kneisel Quartet (4); New York Philharmonic Club; Spiering Quartet; New York Chamber Music Association, 11 artists, (2).

CONDUCTORS

Damrosch; Gabrilowitsch (5); Herbert (3); Killeen; Kneisel; Kunwald; Mollenhauer (31); Muck; Nikisch (2); Pauer (3); Rosenbecker; Santelmann; Seidl, Stanley (91); Stock (53); Stokowski (2); Stransky; Thomas (6); Urach; Zeitz.

ARTISTS

SOPRANOS

Mme. Alda; Miss Leonora Allen; Miss Perceval Allen (4); Miss Bailey (2); Miss Inez Barbour; Mrs. Bishop (5); Mme. Blauvelt; Lucretia Bori; Mme. Brema; Miss Broch; Mrs. Bussing; Mme. Calvé; Miss Anna Case; Mrs. Cumming; Miss Doolittle; Mme. Fremstad (3); Mme. Farrar; Maude Fay; Miss Anna Fitziu; Mrs. Ford (2); Mme. Fremstad (2); Mme. Gadske (3); Mme. Galli-Curci; Miss Lucy Gates; Miss Goodwin; Mme. Gluck (2); Miss Harrah; Miss Frieda Hemple (2); Mrs. Henschel; Miss Hiltz; Miss Hinkle (6); Miss Johnson (3); Mrs. Johnson-Konold (2); Miss Johnston (5); Mme. Juch (3); Mme. Kaschowska; Mme. Kileski (2); Mme. Klafsky;

Miss Kleyn (2); Mme. Linne; Miss Lohmiller; Mrs. Sammis MacDermid (2); Mme. Maconda (2); Miss Marvin; Miss Nint Morgana (2); Mme. Muzio; Mrs. Nikisch; Mme. Nordica (2); Miss Osborne; Mrs. Osborne-Hannah (2); Miss Parmeter; Mme. Pasquale (2); Rosa Ponselle; Mrs. French-Read (2); Mrs. Rider-Kelsey (6); Mme. Rappold (3); Miss Rio (5); Mme. de Vere-Sapio (2); Mme. Sembrich; Miss Sharlow (2); Miss Sparkes (2); Mme. Steinbach; Miss Stevenson; Miss Stewart (5); Mme. Tanner-Musin; Mrs. Walker (2); Mrs. Winchell (2); Mrs. Wood; Mrs. Zimmerman (2).

CONTRALTOS

Mrs. Alcock (2); Mrs. Bloodgood (3); Mme. Bouton (4); Miss Buckley (2); Mrs. Clements (2); Miss Crawford; Miss Muriel Foster; Miss Glenn; Miss Hall; Miss Heinrich; Mme. Homer (8); Miss Hunt; Mme. Jacoby (2); Miss Keyes (7); Miss Komenarski; Carolina Lazzari (2); Helena Marsh; Mme. Matzenauer (6); Christine Miller; Miss Mulford (3); Miss Munson (2); Mrs. Pease (2); Miss Roberts; Miss Roselle (2); Mrs. Scott; Mme. Schumann-Heink (6); Miss Spencer (6); Miss Stein (10); Miss Stoddard; Miss Towle; Mme. van der Veer; Cyrena van Gordon (2); Miss Weed; Mrs. Wright; Miss Wirthlin.

TENORS

Althouse; Beddoe (3); Berthald (4); Bonci (2); Carpi; Caruso; Carallo; Cowper (2); Davies; Davis; Dippel (2); Gordon; Hackett; Hall (8); Hamlin (5); Hamilton (3); Orville Harrold; Edward Johnson (5); Jordan (2); Kingston (2); Knorr (2); Lavin; Lazaro; Marshall; Martinelli (4); McCormack; McKinley (2); Murphy (5); Patton (2); Stevens (4); Towne (3); van Hoose (4); van York; Wegener; Wheeler; Williams (4).

BARITONES AND BASSES

Amato (4); Beresford (2); Bispham (6); Campanari (11); Campbell; Campion; Chalmers; Clarke; Connell (2); Crane; D'Arnalle (3); Del Puente; De Luca (2); Dieterle (5); Gogorza (6); Marion Greene (2); Plunket Green (2); Theodore Harrison (4); Heinrich (9); Henschel; Hinshaw; Holmes; Holmquist (5); Howland (11); Killeen (2); Lamson (6); Martin (7); McCandliss; Meyn (5); Arthur Middleton (2); Miles (5); Mills (2); Munson; Nash; Rothier; Ruffo; Scott (4); de Seguroola; Senger; Sikes (3); Spalding; Stracciari; Werrenrath (4); Whitehill (4); Whitney (2); Witherspoon (7); Zanelli.

PIANISTS

d'Albert; Augierias; Aus der Ohe (4); Bauer (3); Benoist; Busoni; Carreno (2); Gabrilowitsch (3); Dohnanyi; Durno-Collins (2); Friedheim (2); Ganz; Percy Grainger; Hambourg; Hoffman; Jonas (5); Lachaume (2); Leginska (2); Tina Lerner (2); Lhévinne (2); Lockwood (3); De Pachman; Paderewski (3); Prokofieff; Puno; Rachmaninoff; Roxas; Saramoff (2); Schmall (3); Seyler (2); Sickiez; Sieveking; Sternberg (3); Sumowska; van den Berg; von Grave (2); Zeisler (3).

VIOLINISTS

T. Adamowski; Bendix; Miss Botsford; Breeskin; Burmester; Elman; Ern; Flesch; Halir; Heerman; Heifetz; Kramer; Kreisler (3); Lichtenberg; Lockwood; Loeffler; Macmillan; Musin; Miss Powell (2); Ricarde; Rosen; Scholnik; Seidel; Spalding; Sturm (2); Winternitz; Ysaye (2); Yunk (2); Zeitz (3).

VIOLONCELLISTS

Abbas; Abel; J. Adamowski; Bramsen; Bronstein; Casals; Diestel; Gerardy; Giese; Heberlein; Heindl; Hekking; Hoffman; Elsa Ruegger (2); Schmitt; Schroeder; Steindl.

ORGANISTS

Archer; Biggs; Bonnet (2); Courboin; Eddy (2); Guilmant; Kinder; Kraft; Middleschulte; Moore; Renwick (8).

CHORAL WORKS WITH ORCHESTRA

Berlioz, "Damnation of Faust" (5); Bizet, "Carmen" (2); Bossi, "Paradise Lost"; Bruch, "Arminius" (2), "Odysseus"; Buck, "Light of Asia"; Chadwick, "Lily Nymph"; Dvorák, "Stabat Mater"; Elgar, "Caractacus" (First Time in America, 1893), (2); "Dream of Gerontius" (3); Franck, "The Beatitudes"; Gluck, "Orpheus"; Gounod, "Redemption," "Faust" (3); Hadley, "Ode to Music"; Händel, "Judas Maccabeus," "Messiah" (5); Haydn, "Creation," "Seasons"; Mendelssohn, "Elijah" (3); "St. Paul" (2); "42nd Psalm" (2); Parker, "Hora Novissima"; Pierné, "The Children at Bethlehem," "The Children's Crusade"; Rheinberger, "Christophus"; Rossini, "Stabat Mater"; Saint-Saëns, "Samson and Delilah" (5); Stanley, "A Psalm of Victory," "Laus Deo"; Sullivan, "Golden Legend"; Coleridge-Taylor, "Hiawatha's Wedding Feast"; Tschaiakowsky, "Eugen Onegin"; Verdi, "Manzoni Requiem" (4), "Aida" (4); Wagner, "Flying Dutchman," "Lohengrin," Act I (3); Meistersinger (Finale). (2); "Tannhäuser" (Paris version); Wolf-Ferrari, "The New Life" (2).

SMALLER CHORAL WORKS AND SELECTIONS WITH ORCHESTRA

Benoit, "Into the World" (Children's Chorus) (2); Brahms, "Requiem" (two choruses); Bruch, "Fair Ellen" (4), "Flight into Egypt" (2); "Flight of the Holy Family" (2); Cornelius, "Salemaleikum," from "Barber of Bagdad"; Faning, "Song of the Vikings"; Fletcher, "Walrus and Carpenter" (Children's Chorus (2); Foote, "Wreck of the Hesperus"; Gounod, "Gallia" (5); "Lovely Appear" and "Unfold Ye Everlasting Portals," from "Redemption" (3); Grieg, "Discovery" (2); Marchetti, "Ave Maria" (2); Massenet, "Narcissus"; Moore, "Voyage of Arion," (Children's Chorus); Rheinberger, "The Night" (2); Saint-Saëns, "Spring Song" from "Samson and Delilah"; Stanley, "Chorus Triumphalis" (5); "Consecration Hymn" (3), "Fair Land of Freedom"; Verdi, "Stabat Mater"; Wagner, "Spinning Song," "Flying Dutchman," Act II; "Hail Bright Abode" from "Tannhäuser" (3); "Flower Girls Scene" from "Parsifal," "Bachanale" and "Chorus of Sirens" from "Tannhäuser," Act I, Scene 1. Finale. In addition a large number of part-songs, madrigals, motets, etc., both ancient and modern, have been given.

SYMPHONIES

Alfvén—No. 3, E major. Beethoven—No. 2, D major (3); No. 3, "Eroica" (2); No. 4, B flat major; No. 5, C minor (3); No. 6, "Pastoral"; No. 7, A major (4); No. 8, F major (3). Borodin—No. 2, B minor. Brahms—C minor, No. 1 (2); D major, No. 2 (4); No. 3, F major; No. 4, E minor. Chausson—B flat. Dubois—"Symphonie Française." Dvorák—D major, No. 1; "In the New World," No. 5 (2). Franck—D minor (2).

Glazounow—G minor, No. 6. Goldmark—"Rustic Wedding" (2). Haydn—E flat, No. 1. Mendelssohn—A minor, "Scotch." Mozart—G major (Short Symphony); G minor (3); E flat major; C major (Jupiter). Raff—"Im Walde." Schubert—B minor, "Unfinished" (6); No. 10, C major (3). Schumann—B flat (4); D minor (2); "Rhenish." Scriabine—No. 3, "The Divine Poem," in C. Spohr—"Consecration of Tones." Stanley—F major. Tschaikowsky—C minor, No. 2; E. minor, No. 5 (6); F minor; "Pathetic" (4).

SYMPHONIC POEMS AND ORCHESTRAL SELECTIONS

Alfvén—"Swedish Rhapsody." Bach—Adagio, Gavotte: *Præludium et Fuga*; Suite in D (3). Bach-Abert—Chorale and Fugue. Beethoven, Allegretto, 7th Symphony; Allegretto scherzando, 8th Symphony. Berlioz—"Ball Scene" from "Romeo and Juliet" Symphony; Danse des Sylphes"; Menuetta, "Will o' the Wisps"; Marche, Hongroise" (2). Bizet—Ballet Music, "Carmen"; Suite, "Children's Games"; Suite, "Les Arlesienne" (2). Bourgault-Ducoudray—"Burial of Ophelia." Brahms—Hungarian Dances (Fourth Set). Cassella—"Italia." Chabrier—Entr'acte "Gwendoline"; "Rhapsodie Espana" (3). Chadwick—Symphonic Sketches. Charpentier—"Impressions d'Italie" (2). Debussy—"An Afternoon of a Faun" (4); "March Ecossaise"; "Cortège and Air de Danse." Delibes—Intermezzo, "Naila"; Ballet-Suite, "Sylvia." de Sabata—"Juventus." D'Indy—Introduction, Act I, "Fervaal"; "The Enchanted Forest." Delius—"Life's Dance"; "Dance Rhapsody." Dohnanyi—Suite (2). Dubois—Petit Suite. Dukas—"L'Apprenti Sorcier" (2). Dvorák—Largo from "New World Symphony" (2); Symphonic Variations; Suite in D minor; Scherzo Capriccioso, Op. 66. Elgar—"Enigma" Variations; Suite, "Wand of Youth" (2); March, "Pomp and Circumstance" (2). Enesco—Roumanian Rhapsody, No. 1, in A. Franck—Symphonic Poem, "Les Eolides." German—Ballet Music, "Henry VIII." Gilson—Fanfare Inaugurale. Glazounow—Suite, Valse de Concert. Glière—"The Sirens." Goldmark—Prelude, Act III, "Cricket on the Hearth"; Scherzo; Theme and Variations from "Rustic" Symphony (2). Gounod—"Hymn to St. Cecelia." Grainger—"Molly on the Shore"; "Mock Morris"; Shepherd's Hey." Greig—"Herzwunden," "Im Frühling" (Strings) (2); Suite, "Peer Gynt" (2); Lyric Suite, Op. 54. Gretry-Mottl—Ballet Music, "Cephale and Procris." Hadley—Variations; Festival March. Haydn—"Austrian National Hymn" (Strings). Herbert—Prelude, Act III, "Natoma"; Irish Rhapsody. Hosmer—"Southern Rhapsody." Humperdinck—Dream Music, "Hänsel and Gretel"; Vorspiel II and III, "Königs-Kinder." Juon—Suite for String Orchestra. Kaun—Festival March. Lalo—"Norwegian Rhapsodie" (2). Leoncavallo—Prologue, "Pagliacci." Laidow—"Le Lac Enchanté," "Kikimorora." Liszt—"Les Préludes" (5); "Tasso" (2); Grand Polonaise in E; Rhapsodie No. IX; Hungarian Rhapsody No. 1; "Marguerite" from "Faust" Symphony; Second Polonaise; Nocturne; Mephisto Waltz. MacDowell—Suite, Op. 42 (3); "Indian" (2). Mackenzie—Benedictus. Massenet—Prelude, Act III, "Hérodiade"; Suite, "Les Erinnyes"; Suite, "Esclarmonde." Mendelssohn—"Mid-Summer Night's Dream" Music (3); Scherzo. Moszkowski—"Malaguena" and "Maurische" Danse; "Boabdil"; Suite d'Orchestre. Paganini—"Mobile Perpetuum." Paine—Moorish Dances. Ponchielli—"Danza dell' Or." Puccini—"La Bohème," Fantasia. Ravel—Suite, "Mother Goose," three movements. Rimsky-Korsakow—Symphonic Poem, "Scherherazade" (2); Capriccio Espagnol, Op.

34 (2). Saint Saëns—"A Night in Lisbon"; Symphonic Poem, "Le Rouet d'Omphale"; "La Jeunesse d'Hercules"; "Marche Heroique"; "Phaëton." Schillings—"Vorspiel," Act II; "Ingwelde"; "Harvest Festival"; "Moloch." Schubert—Theme and Variations, D major Quartet (Strings); March in E flat. Sibelius—"The Swan of Tuonela," "Lemminkäinen Turns Homeward"; Valse triste; "Finlandia" (3); "En Saga." Sinigaglia—"Suite Piemontesi"; Perpetuum Mobile" (for strings). Smetana—"Sarka"; Symphonic Poem, "Wallenstein's Camp"; "Vysehrad" (2); "On the Moldau" (3). Stanley—Symphonic Poem, "Attis" (3); Scherzo from F major Symphony. Stock—"At Sunset," Symphonic Waltz; "Festival March and Hymn to Liberty"; March and Hymn to Democracy." Strauss, Ed.—Seid umschlungen Millionen." Strauss, Richard—Tone Poem, "Don Juan" (3); "Tod and Verklärung" (3); Love Scene from "Feuersnot" (2); "On the Shores of Sorrento" (2); "Till Eulenspiegel" (2). Svendsen—Allegretto Scherzando; Krönung's Marsch"; Fantasie, "Romeo and Juliet" (2); Legend "Zorahayda." Tschaiakowsky—Adagio, from E minor Symphony; Andante from B flat Quartette (2); Elegy; "Pizzicato Ostinato," from F minor Symphony; Theme, Variations and Polacca (2); Marche, "Sclav"; Serenade, Op. 48 (2); Suite, "Casse Noisette"; Overture-Fantasia; "Francesca da Rimini"; Overture-Fantasia "Hamlet." Volbach—"Es waren zwei Königskinder." Van der Stucken—"Spring Night." Wagner—"Huldigungsmarsch" (2); "Kaisermarsch" (2); "Siegfried" Idylle; Fragment from "Tannhäuser"; Bacchanale (3); "Traume" (2); Introduction to Act III, "Lohengrin"; "Ride of the Valkyrs" (4); "Magic Fire" (3); "Forge Songs"; "Siegfried in the Forest"; "Waldweben" (2); "Siegfried and the Bird"; "Siegfried's Rhine Journey and Passing of Brunhilde's Rock" (5); "Song of the Rhine Daughters"; "Siegfried's Death"; "Siegfried's Funeral March" (2); Closing Scene from "Götterdämmerung"; "Love Scene and Brangäne's Warning"; "Flower Girl's Scene"; "Good Friday Spell" (3); "Procession of the Knights of the Grail and Glorification"; Prelude and "Love Death" (Tristan) (2). von Weber—"Invitation to the Dance" (2). Wolf—"Italian Serenade."

OVERTURES

d'Albert—"Der Improvisator." Bantock—"The Perriot of the Minute." Beethoven—"Coriolanus" (3); "Egmont" (2); "Fidelio" (3); "Lenore," Nos. 1 and 2; No. 3 (9). Berlioz—"Benvenuto Cellini" (3); "Carnival Romain" (3). Bizet—"Patrie." Brahms—"Akademische Fest" (4); "Tragische." Chabrier—"Gwendoline." Chadwick—"Melpomene." Cherubini—"Anacreon"; "Wasserträger." Cornelius—"Barber of Bagdad." Dvorák—"Carneval" (2); "Husitzka"; "In der Natur"; "Othello." Elgar—"Cockaigne"; "In the South" (2). Goldmark—"Sakuntala"; "Im Frühling" (3). Glazounow—"Carnival"; "Solonelle" (2). Glinka—"Russlan and Ludmilla" (2). Humperdinck—"Hänsel and Gretel" (2). Litloff—"Robespierre." Mendelssohn—"Fingal's Cave" (2); "Midsummer Night's Dream" (3); "Ruy Blas"; "Melusina." Mozart—"Figaro" (3); "Magic Flute" (4); "Der Schauspieldirektor." Nicolai—"Merry Wives of Windsor." Paine—"Oedipus Tyrannus." Rimsky-Korsakow—"A Russian Easter." Ritter—"Der Faule Hans." Rossini—"William Tell." Scheinpflug—"To a Shakespeare Comedy." Schumann, G—"Liebesfrühling." Schumann, R—"Genoveva" (2); "Manfred." Sinigaglia—"Le Baruffe Chiozotte." Smetana—"Bartered Bride" (3). Thomas—"Mignon." Tschaiakowsky—"1812" (3); "Romeo and Juliet";

Overture-Fantasia, "Hamlet." von Reznicek—"Donna Diana." Wagner—"Faust" (2); "Flying Dutchman" (3); "Lohengrin" (5); "Meistersinger" (10); "Parsifal" (2); "Polonia"; "Rienzi" (4); "Tannhäuser" (11); "Tristan" (5). von Weber—"Eury-anthe" (4); "Freischütz"; "Oberon" (7); "Jubel." Wolf-Ferrari—"The Secret of Susanne."

CONCERTOS

Beethoven—C major (Pianoforte); E flat (Pianoforte). F. Boellman—((Violoncello). Brahms—B flat (Pianoforte). Bruch—D minor; G minor (Violin) (2); Scotch Fantasia (Violin). Chaminade, D major (Flute). Chopin—E minor (Pianoforte); F minor (Pianoforte). Dubois—(Organ). Ernst—(Violin). Golterman—(Violoncello). Greig—A minor (Pianoforte) (2). de Grandvaal—D minor (Oboe). Guilman—D minor (Organ). Händel—G major (Organ, Oboe and Strings). Henselt—G major (Pianoforte). Kummer—For 2 Violoncelli. Lalo—"Symphonie Espagnol" (Violin). Linder—(Violoncello). Liszt—E flat (2); A major; "Hungarian Fantasia" (Pianoforte). Mendelssohn—E minor (Violin) (5). Paderewski—A minor (Pianoforte). Paganini—(Violin). Rheinberger—G minor (Organ). Rubinstein—D minor (Pianoforte) (3). Saint-Saëns—A minor (Violoncello) (2); G minor (Pianoforte) (2); B minor (Violin); Rondo Capriccioso (Violin) (4). Schumann—A minor (Pianoforte) (2). Strauss—Horn Concerto. De Swert—D minor (Violoncello). Tartini—D minor (Violin). Tchaikowsky—B flat minor (Pianoforte) (2); Variations on a Rococo Theme, Op. 33 (Violoncello). Wieniawski—D minor (Violin) (7). Vieuxtemps—D minor (Violin).

ENSEMBLE MUSIC (QUARTETS, ETC.)

Bach—Adagio and Fugue from Sonata in G minor. Bach, W. Friedman—"Sonata a Tre." Beethoven—G major, Op. 18, No. 2; D major, Op. 18, No. 3; A major, Op. 18, No. 5 (2); F major, Op. 59, No. 1; Sonata in A major for Piano and Violoncello; Quintet, E flat major, Op. 16, for Pianoforte, Oboe, Clarinet, Bassoon, and French Horn. Brahms—Quintet, B minor, Op. 115, for Clarinet and Strings. Corelli—Sonata in D. Debussy—"Le Petit Berger," for Flute, Harp, and Violoncello. Dvorák—F major, Op. 96 (2); E major, Op. 51; A flat major, Op. 105. Franck—D major. Goossens—"Five Impressions of a Holiday," Op. 7, for Pianoforte, Flute, and Violoncello; "By the Tarn"; Suite in C, Op. 6, for Pianoforte, Flute, and Violin. Grainger—"Molly on the Shore." Granados—Danse Espagnole, for Flute, Harp, and Violoncello. Grieg—Op. 27. Händel—Sonata in A major, for Violin and Pianoforte (2); Sonata, No. 4, D major, for Pianoforte and Violin. Haydn—D major, Op. 76, No. 5 (2); G minor, Op. 74, No. 3; D minor, Op. 76, No. 2. Hue—"Le Rouet," for Flute, Harp, and Violoncello. Jadassohn—Quintet, Op. 76. Kurth—Sextet. Leclair l'Aine—Sonata a Trè (2). Mendelssohn—E flat, Op. 12. Mozart—D major (2). Raff—D minor. Ravel—Sonatina en Trio, for Flute, Harp, and Violoncello. Rubinstein—C minor, Op. 17, No. 2, Op. 19. Saint-Saëns—Piano Septet, Op. 65. Schubert—D minor (3). Schumann—A major, Op. 41, No. 3; Piano Quintet, Op. 44. Smetana—E minor. Spohr—Nonetto in F major, Op. 31. Strawinsky—"Three Pieces." Deems Taylor—Suite, "Through the Looking Glass," Op. 12, for Ensemble of 11 instruments. Tchaikowsky—Trio, A minor. von Dittersdorf—D major. Wolf—"Italianische Serenade." Wolf-Ferrari—"Sinfonia da Camera," B flat major, Op. 8, for Pianoforte, Violins, Viola, Violoncello, Double-Bass, Flute, Oboe, Clarinet, Bassoon, and French Horn.

ARIAS

Bach (4); Beethoven (6); Bellini (5); Bizet (5); Caccini (2); Chadwick (3); Charpentier (4); Delibes (2); Danizetti (10); Giordani (2); Gluck (4); Gounod (14); Händel (20); Haydn (4); Leoncavallo (9); Massenet (21); Mercadante (2); Meyerbeer (7); Mozart (21); Pasiello (2); Pergolese (4); Ponchielli (2); Puccini (10); Rossi (3); Rossini (9); Saint-Saëns (4); Thomas, A. (8); Thomas, G. (3); Tchaikowsky (7); Verdi (23); Wagner (42); von Weber (7).—Auber; Bemberg; Berlioz; Boito; Bononcini; Catalani; Cornelius; David; D'Aqua; Debussy; Godard; Goetz; Gomez; Gretry; Graun; Halevy; Monteverdi; Peccia; Proch; Schubert; Scarlatti; Secchi; Spohr, one each.

SONGS

D'Albert (2); Allitsen (2); Alvarez (3); Bach (3); Beach (4); Beethoven (5); Bemberg (4); Bizet (2); Bohm (2); Brahms (47); Cadman (5); Carissimi (2); Carpenter (2); Chadwick (11); Chaminade (3); Chopin (3); Cimarosa (2); Clay (7); Cowen (2); Damrosch (2); Debussy (3); Elgar (4); Old English (17); Foote (6); Franz (6); Old French (8); Giordani (3); Gounod (5); Grieg (13); Hahn (4); Hammond (2); Henschel (9); Hildach (4); Homer (4); Horrocks (3); Old Irish (19); Jadassohn (2); Jensen (2); Korbay (5); Lalo (3); Liszt (5); Loewe (8); Lucas (2); MacDowell (4); MacFadden (2); Mackenzie (3); Massenet (3); Mendelssohn (11); Meyer-Helmund (3); Parker (2); Purcell (5); Rachmaninoff (8); Reger (2); Rimsky-Korsakow (2); Rubinstein (11); Rummell (2); Saint-Saëns (4); Salter (2); Schubert (73); Schumann (60); Old Scotch (7); Schneider (2); Sieveking (2); Somerville (13); R. Strauss (26); Sullivan (2); Thomas, G. (15); Tosti (4); Tchaikowsky (10); Wolf (14).—Alfvén; d'Ambrosio; Bantock; Bishop; Bononcini; Bovio; Branscombe; Bruneaux; Callone; Colburn; Coleridge-Taylor; Cornelius; Cox; Delbruck; Delibes; Faning; Faure; Franck; Foudrain; Goldmark; Gretchaninoff; Händel; Haydn; Kjerulf; Koemmenich; LaForge; Legrenze; Leoncavallo; Mana Zucca; Marchesi; Mascagni; Pitt; Polak; Poldowski; Quilter; Rabey; Ravasenga; Renard; Rich; Rossini; Salvator-Rosa; Scott; Sgambati; Söderman; Speakes; Spross; Thomas, A.; Trumarchi; Valente; Vieh-Waller; Weingartner; Yradier; one each, and 72 untabulated songs by minor composers.

PIANO SOLOS

Bach (12); Beethoven (16); Brahms (10); Chopin (23); Dett; Dohnanyi (2); Dvorsky (3); Gardiner; Godard (3); Gluck (4); Grieg (4); Händel (4); Henselt (3); Liszt (52); Mendelssohn (9); Mozowski (2); Mozart (3); Paderewski (8); Rachmaninoff (5); Rubinstein (7); Saint-Saëns (3); Scarlatti (4); Schubert (5); Schumann (20); Schultz-Evler (2); Scriabine (2); Stanford-Grainger (2).—Arensky; Bach, Ph. Em.; Bach-Busoni; Bach-Taussig; Balakirew; Couperin; Carreno; Daquin; Debussy; d'Albert; d'Aquin; Delibes; Dvorák; Franck; Gabrilowitsch; Grainger; Hambourg; Hinton; Jonas; Kramer; LaForge; Laidon; Laidow; Merkler; Paradies; Poldoni; Pugno; Raff; Rameau; Schütt; Sgambati; Stavenhagen; Stojowski; Strauss, J.—Taussig; Strauss, R.—Godowsky; Tchaikowsky; von Weber, one each.

VIOLIN SOLOS

Bach (15); Bazzini (3); Beethoven (7); Beethoven-Auer (3); Brahms (6); Chaminade (2); Chopin-Auer (3); Couperin (2); Ernst (3); Händel (6); Kreisler (4); Mozart (6); Nardini (2); Paganini (6); Pugnani (3); Saint-Saëns (2); Sarasate (6); Schubert (6); Schumann (3); Tartini (2); Vieuxtemps (3); Wagner-Wilhelmj (2); Wieniawski (4); Vitali (2); Zarzysky (2).—Achron; Bach, F; Boccherini; Bruch; Chopin; Cuiz Francoeur; Geminiani; Glazounow; Goldmark; Granados; Halir; Hubay; diKontsky; Kramer; Musin; Martini; Mendelssohn-Achron; Paderewski; Ries; Sinding; Spalding; Spohr; Tschaikowsky; Ysaye, one each.

VIOLONCELLO SOLOS

Bach (4); Boccherini (3); Fauré (2); Popper (6); Saint-Saëns (2); Schubert (2); Schumann (2).—Arensky; Bruch; Colsmann; Davidoff; Gluber; Goens; Goldbeck; Goltermann; Gluck; Heberlein; Locatelli; Salmond; Servais; Tschaikowsky, one each.

ORGAN SOLOS

Bach (14); Baldwin (3); Boellman (2); Bonnet (7); Buxtehude (2); Callaerts (2); Dethier (2); Dubois (4); Faulkes (4); Franck (3); Gigout (2); Guilmant (21); Hollins (3); Kinder (2); Lemare (2); Liszt (2); Mailly (2); Merkel (3); Parker (2); Renner (2); Saint-Saëns (2); Schumann (5); Wagner (3); Widor (3).—Archer; Beethoven; Berlioz; Bernard; Bird; Borowski; Bossi; Capocci; Chopin; Clerambault; Cole; deBock; Debussy; Foote; Fricker; Goldmark; Gounod; Hägg; Hoyt; Johnson; Krebs; Laidow; Lendrai; Liszt; Macfarlane; Malling; Martini; Middleschulte; Moszowski; Piutti; Rachmaninoff; Ravenello; Rimsky-Korsakow; Salome; Silas; Stainer; Verdi; Vierende; Whiting; Yon, one each.

MISCELLANEOUS SOLOS

CORNET, Hartman; FLUTE, Hue; HARP, Salzedo (3).

Summary

Summary of Works

(1888-1921)

40 Larger Choral Works	by 26 composers, were given 88 performances
26 Smaller Choral Works	" 16 " " " 51 "
37 Symphonies	" 19 " " " 77 "
181 Symphonic Poems, etc.	" 68 " " " 247 "
67 Overtures	" 34 " " " 148 "
39 Concertos	" 28 " " " 57 "
40 Quartets, etc.	" 23 " " " 48 "
356 Piano Solos	" 62 " " performed
122 Violin Solos	" 49 " " "
35 Violoncello Solos	" 22 " " "
138 Organ Solos	" 64 " " "
4 Flue and Harp Solos	
295 Arias	" 55 " " "
668 Songs	" 121 " " "

Total number of Vocal works (including arias and songs)..... 1029

Total number of Instrumental works (including solos)..... 1017

Total..... 2046

Summary of Organizations and Artists

(1888-1921—363 Concerts)

12 Orchestras	took part in 178 concerts
7 String Quartets, etc.	" " " 19 "
20 Conductors	" " " 207 "
64 Sopranos	" " " 125 "
35 Contraltos	" " " 88 "
36 Tenors	" " " 86 "
47 Baritones and Bases	" " " 143 "
35 Pianists	" " " 65 "
29 Violinists	" " " 38 "
17 Violoncellists	" " " 18 "
11 Organists	" " " 20 "

The activity of the University Musical Society is by no means covered by this list. The 1,225 programs included in the various concert series of the University School of Music cover well nigh the entire field of ensemble and solo music. Many important ensemble works were given their first hearing in this country in these concerts.

A reasonably conservative estimate of the number of works performed at these concerts would place them at approximately 10,000. These added to the Choral Union total would give considerably more than 12,000 works heard during this period.

Record of Musical Season

1920-1921

INCLUDING THE CHORAL UNION PRE-FESTIVAL SERIES; EXTRA CONCERT SERIES; FACULTY CONCERTS, AND THE MATINEE MUSICAL SERIES

All concerts in the first three series were given in Hill Auditorium—the Matinee Musicale Series in Pattengill Auditorium (High School).

Choral Union Pre-Festival Series

FORTY-SECOND SEASON—FIRST CONCERT—No. CCCXLVII COMPLETE SERIES
THE METROPOLITAN OPERA SEXTETTE

GIOVANNI MARTINELLI, Tenor
GIUSEPPE CORALLO, Tenor
MARIE RAPPOLD, Soprano
NINA MORGANA, Soprano
HELENA MARSH, Contralto
THOMAS CHALMERS, Baritone
EMILIO ROXAS, Pianist

Friday, October 29, 1920

PART I

- By *Giacomo Puccini* (1858—)
1. Aria: "E Lucevan le Stelle" *La Tosca* (Rome, 1900)
Mr. Giuseppe Corallo
 2. (a) Aria: "In quelle trine morbide" *Manon Lescaut* (Turin, 1893)
(b) "Vissi d'arte" *La Tosca*
Mme. Marie Rappold
 3. Aria: "Donna non vidi mai" *Manon Lescaut*
Mr. Giovanni Martinelli
 4. Musetta Waltz *La Bohème* (Turin, 1896)
Miss Nina Morgana
 5. Duet: "O quanti occhi fisi" *Madame Butterfly* (Milan, 1904)
Mr. Giovanni Martinelli and Mme. Marie Rappold
 6. Quartette *La Bohème*
Mme. Marie Rappold and Miss Nina Morgana
Mr. Giuseppe Corallo and Mr. Thomas Chalmers

PART II

- By *Giuseppe Verdi* (1813—1901)
7. Duet: "Solonne in quest' ora" *La Forza del Destino* (St. Petersburg, 1862)
Mr. Giovanni Martinelli and Mr. Thomas Chalmers
 8. Duet: "E il sol dell' anima" *Rigoletto* (Venice, 1857)
Miss Nina Morgana and Mr. Giuseppe Corallo
 9. Duet: "Tu in questa tomba" *Aida* (Cairo, 1871)
Mme. Marie Rappold and Mr. Giovanni Martinelli
 10. Aria: "Eri tu che macchiavi" *Masked Ball* (Rome, 1859)
Mr. Thomas Chalmers
 11. Aria: "O Don Fatale" *Don Carlos* (Paris, 1867)
Miss Helen Marsh
 12. Aria: "Caro Nome" *Rigoletto*
Miss Nina Morgana
 13. Aria: "D'amour sull' ali rosee" *Il Trovatore* (Rome, 1853)
Mme. Marie Rappold
 14. Quartette *Rigoletto*
Mmes. Nina Morgana and Helena Marsh
Mr. Giovanni Martinelli and Mr. Thomas Chalmers

FORTY-SECOND SEASON—SECOND CONCERT—No. CCCXLIX COMPLETE SERIES

SERGEI RACHMANINOFF, PIANIST

Thursday, November 11, 1920

PROGRAM

Sonata, E minor, Opus 90	Beethoven
Allegro; Andante.	
Six Songs Without Words	Mendelssohn
Nos. 32-10-11-37-17-47.	
Ballade	
Valse	Chopin
Barcarolle	
"On the Mountains"	Grieg
Prelude, C sharp minor	
Etude-Tableaux, Opus 33	Rachmaninoff
Rhapsodie Espagnole	Liszt

FORTY-SECOND SEASON—THIRD CONCERT—No. CCCLII COMPLETE SERIES

JAN KUBELIK, VIOLINIST

PIERRE AUGIERAS, Pianist

Monday, December 13, 1920

PROGRAM

Concerto for Violin, No. 4, D minor, Opus 31	Henry Vioustemps
Moderato; Adagio religioso; Finale marziale.	
Romance	Ludwig van Beethoven
	(December 16, 1770; March 26, 1827)
Praeludium	Johann Sebastian Bach
	(March 21, 1685; July 28, 1750)
Introduction and Rondo Capriccioso for Violin, Opus 28	Charles Camille Saint-Saëns
	(October 9, 1835; ———)
Ballade, No. 2, Opus 38	Frederick François Chopin
	(February 22, 1810; October 17, 1849)
	Mr. Pierre Augieras
Souvenir de Moscow	Henri Wieniawski
	(July 10, 1835; March 31, 1880)
La Campanella	Nicolo Paganini
	(October 27, 1782; May 27, 1840)

FORTY-SECOND SEASON—FOURTH CONCERT—No. CCCLIV COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILÓWITSCH, Conductor

SOLOIST—PHILIPP ABBAS, Violoncellist

Monday, January 24, 1921

PROGRAM

Overture: "Midsummer Night's Dream"	Mendelssohn
Variations on a Rococo Theme, Opus 33	Tchaikowsky
	Mr. Abbas
Third Symphony, No. 3, "Divine Poem," Opus 43, in C	Scriabin
I. Luttés (Struggles); II. Voluptés (Pleasures); III. Jeu Divin (Divine Play)	
(Played without pause)	
	Intermission
"The Afternoon of a Faun"	Debussy
"Ride of the Valkyries"	Wagner

Official Program Book

FORTY-SECOND SEASON—FIFTH CONCERT—No. CCCLV COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILÓWITSCH, Conductor

SOLOIST—ILYA SCHKOLNIK, Violinist

Monday, February 21, 1921

PROGRAM

Symphony, No. 2, D major, Opus 36 *Beethoven*

Adagio molto—Allegro con brio; Larghetto; Scherzo; Allegro molto.

Concerto for Violin, in D minor *Tartini*

Allegro moderato; Grave; Presto.

Mr. Ilya Schkolnik

Intermission

"Death and Transfiguration," Tone-Poem, Opus 24 *Strauss*

FORTY-SECOND SEASON—SIXTH CONCERT—No. CCCLVII COMPLETE SERIES

DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILÓWITSCH, Conductor

SOLOIST—CYRENA VAN GORDON, Contralto (Chicago Opera Company)

Monday, March 7, 1921

PROGRAM

Overture to "Russlan and Ludmilla" *Glinka*Symphony No. 1, C minor, Opus 68 *Brahms*

Un poco sostenuto—Allegro; Andante sostenuto; Un poco allegretto e grazioso;

Adagio—piu andante—Allegro non troppo, ma con brio.

Intermission

Recitative and Cavatina, "O mio Fernando," from "La Favorita" *Donizetti*Brunhilde's "Walkyr Cry," from "Walküre" *Wagner*

Cyrena Van Gordon

Overture Solonelle, "The Year 1812," Opus 49 *Tchaikowsky*

Extra Concert Series

SECOND SEASON—FIRST CONCERT—No. CCCXLVIII COMPLETE SERIES

ALBERT SPAULDING, VIOLINIST

ANDRÉ BENOIST, Accompanist

Thursday, November 4, 1920

PROGRAM

Sonata in D *Corelli* (1633-1713)

Grave—Allegro moderato; Adagio; Allegro.

Adagio and Fugue from the Sonate in G minor *Bach* (1685-1750)

(For Violin alone)

Concerto in D minor *Wieniawski* (1835-1880)

Allegro moderato; Romance; Allegro moderato (alla Zingara).

"Castles in Spain" *Spalding* (1888-)"Lettre de Chopin" *Spalding* (1888-)"Eklog" *A. Walter Kramer* (1890-)Waltz (arranged by David Hochstein) *Brahms* (1833-1897)"Carmen" Fantasy *Sarasate* (1844-1908)

SECOND SEASON—SECOND CONCERT—No. CCCL COMPLETE SERIES

THE UNITED STATES MARINE BAND

CAPTAIN WILLIAM H. SANTELMANN, Leader

Saturday, November 13, 1920

PROGRAM

- Overture: "Tannhäuser" Wagner
 Nocturne: "Dream of Love" Liszt
 Cornet Solo: "Arbucklinian" Hartman
 Musician Arthur S. Whitcomb
 Invitation to the Dance Weber-Weingartner
 (Transcribed for Military Band by Wm. H. Santelmann)
 Intermission
 Prologue: "Pagliacci" Leoncavallo
 Concerto for Two Violoncellos Kummer
 Musicians Fritz Mueller and Gerold Schon
 Southern Rhapsody Hosmer
 Second Polonaise Liszt
 "The Star-Spangled Banner"

SECOND SEASON—THIRD CONCERT—No. CCCLI COMPLETE SERIES

PERCY GRAINGER, PIANIST

Thursday, December 2, 1920

PROGRAM

- Organ Prelude and Fugue, D major Bach—Busoni
 (J. S. Bach, March 21, 1685—July 28, 1750—F. Busoni, April 1, 1866)
 (a) Humoresque H. Balfour Gardiner
 (London, England, 1877)
 (b) Prelude (De Profundis) H. Balfour Gardiner
 (c) A Fragment ("When the Sun's Gone Down") A. Walter Kramer
 (New York City, September 20, 1890)
 (d) "Juba" Dance R. Nathaniel Dett
 (Drummondville, Canada, 1882)
 Variations on a Theme by Paganini, Opus 35, Book I Johannes Brahms
 (May 7, 1833—April 3, 1897)
 (a) "El Albaicin" (from "Iberia") Isaac Albeniz
 "El Albaicin" is the gypsy quarter of Granada. (May 29, 1861)
 (b) "Country Grandees" Percy Grainger
 (Brighton, Australia, July 8, 1892)
 (c) "One More Day, My John" Set by Grainger
 Based on a sailor's chanty (working song) sung to the following words:
 "One more day, my John;
 One more day:
 Oh, rock and roll me over
 One more day."
 (d) Leprechaun's Dance Sir Charles Villiers Stanford
 (September 30, 1852)
 Percy Grainger
 A leprechaun is a tiny man-fairy clad in knee breeches and a top hat.
 (e) March-Jig, "Maguire's Kick" Stanford-Grainger

Both the above Irish Dances were composed for orchestra by Sir Charles Villiers Stanford, and arranged for piano by Percy Grainger, and are based on folk tunes from the great "Petrie Collection of Ancient Irish Music."

Official Program Book

SECOND SEASON—FOURTH CONCERT—No. CCCLIII COMPLETE SERIES

THE FLONZALEY STRING QUARTET

ADOLFO BETTI, First Violin
ALFRED POCHON, Second Violin
LOUIS BAILLY, Viola
IWAN D'ARCHAMBEAU, 'Cello

Monday, January 10, 1921

PROGRAM

I

Quartet in F major, Opus 59, No. 1 *Beethoven*
Allegro: Allegretto vivace e sempre scherzando;
Adagio molto e mesto—Allegro (Thème russe).

II

Quartet in A major, Opus 41, No. 3 *Schumann*
Andante espressivo—Allegro molto moderato; Assai agitato;
Adagio molto; Allegro molto vivace.

III

"By the Tarn" *Goossens*
"Molly on the Shore" *Grainger*

SECOND SEASON—FIFTH CONCERT—No. CCCLVI COMPLETE SERIES

THE NEW YORK CHAMBER MUSIC SOCIETY, INC.

CAROLYN BEEBE, Founder

Artists—Pierre Henrotte, Violin; Paul Lemay, Viola; Livio Mannucci, Violincello;
Emil Mix, Double Bass; Carolyn Beebe, Piano; Georges Grisez, Clarinet; William
Kincaid, Flute; Rene Corne, Oboe; Ugo Savolini, Bassoon; Joseph Franzl, French
Horn.

Monday, February 28, 1921

Nonetto in F major, Opus 31 *Ludwig Spohr*
For Violin, Viola, Violoncello, Double Bass, Flute, Oboe, Clarinet, Bassoon,
French Horn

Allegro; Scherzo—Allegro; Adagio; Finale—Vivace.

Suite in C, Opus 6 *Eugène Goossens*
For Piano, Flute, Violin

Impromptu—Moderato e espressivo; Serenade—Andante grazioso;

Divertimento—Allegro giocoso.

Suite, "Through the Looking Glass," Opus 12 *Deems Taylor*

For Piano, Violin, Viola, Violoncello, Double Bass, Flute, Clarinet, Oboe, Bassoon,
French Horn. (MSS.) (Written for the New York Chamber Music Society)

1. Dedication.
2. Jabberwocky.
3. Looking-Glass Insects.
4. The White Knight.

The CHORAL UNION SERIES is not included in this record.

Faculty Concert Series (Complimentary)

I. Sunday, October 24, 1920, 3:00 P. M.

PROGRAM

"A Pine Tree Stands Forsaken"	}	Liszt
"A Flower Thou Resemblest"		
"Then and Now"		
"The Three Gypsies"		

Gipsy Airs, Opus 20	William Wheeler	Sarasate
Romance, E minor		Sinding
Hungarian Dance, No. 7, A major		Brahms-Joachim

"Art"	Marian Struble	Fox
"One Year" (1914-1915)		Burleigh
"In the Foggy Dew"		Loomis
Deep-water Song		Brown

Thirty-two Variations	Mr. Wheeler	Beethoven
Harmonies du Soir		Liszt
"Invitation to the Trepak"		Tchaikowsky

Albert Lockwood
Accompaniments by Mrs. George B. Rhead
The Piano used in these Concerts is a Steinway

II. Sunday, November 14, 1920, 3:00 P. M.

UNIVERSITY SYMPHONY ORCHESTRA

SOLOIST—MARIAN STRUBLE, Violinist

PROGRAM

Mock Morris	Grainger-Langey
Concerto, Opus 26, G minor	Bruch
Vorspiel—Adagio; Finale (allegro energico)	
Overture, "Hebrides" (Fingal's Cave), Opus 26	Mendelssohn
Coronation March, Opus 117	Saint-Saëns

III. Sunday, December 5, 1920, 3:00 P. M.

PROGRAM

Sonata, Opus 22, G minor	Schumann
So rasch wie möglich; Andantino; Scherzo—Rondo.	
Mrs. Maud Okkelberg	

"L'Oasis"	Fourdrain
"Chère Nuit"	Bachelet
"Le Moulin"	Pierné

Adagio and Perpetual Motion, from Suite Opus 34	Ries
Romance, from Concerto, Opus 35	Tchaikowsky
Mazurka, D major, Opus 19, No. 2	Wienawski

Samuel P. Lockwood	
"Memory"	Meagley
"I Know Where I'm Going"	Old Irish
"The Bird"	Fiske
"At the Well"	Hageman

Mrs. Wheeler	
"Dance of the Elves"	Sapellnikoff
Polonaise, E major	Liszt

Mrs. Okkelberg
Piano Accompaniments by Mrs. George B. Rhead and Mrs. Maud Okkelberg

Official Program Book

IV. Sunday, December 12, 1920, 3:00 P. M.

UNIVERSITY BAND—WILFRED WILSON, Leader

MASS SINGING—GEORGE OSCAR BOWEN, Leader

PROGRAM

March, "136th U. S. A. Field Artillery"	Fillmore
Moderato, "L'Escarpolette"	Barus
Selections from "Robin Hood"	deKoven
University Band	
A Group of Old Favorites—Mass Singing	
Waltz, "Wedding of the Winds"	Hall
Patrol, "Whistling Johnnies"	Hager
University Band	
A Group of Newer Favorites—Mass Singing	
"The Convoy"	Prell
Selections from "Faust"	Gounod
University Band	
Michigan Songs—Mass Singing	
"America"	

V. Thursday, December 16, 1920, 3:00 P. M.

SECOND ANNUAL CHRISTMAS CAROL SING BY THE PUPILS OF THE
ANN ARBOR PUBLIC SCHOOLSUnder the Direction of GEORGE OSCAR BOWEN, Supervisor: MISS LOU M. ALLEN,
Assistant Supervisor; EARL V. MOORE, Organist

PROGRAM

Organ Prelude—Mr. Moore	
Carol, "Adeste Fideles"	Cantus Diversi
Carol, "The First Noel"	Traditional
Carol, "O Come, Little Children"	Folk Song
Third Grade Children	
Carol, "Deck the Hall"	Welsh Melody
Carol, "Under the Stars"	Brown
Fourth and Fifth Grade Children	
Carol, "It Came Upon a Midnight Clear"	Willis
Carol, "From the Starry Heavens High"	Traditional French Melody
Fifth and Sixth Grade Children	
Carol, "O Little Town of Bethlehem"	Redner
Carol, "Cradle Song"	Old French Noel
Seventh and Eighth Grade Children	
Carol, "We Three Kings"—The Kings and Chorus	
"O Holy Night"	Adams
The High School Glee Clubs	
"There Were Shepherds"	Foster
The High School Girls' Glee Club	
Incidental Solos by Hope Bower and Lillian Milliken	
"Shout the Glad Tidings"	Avison
The High School Chorus	
Carol, "Silent Night"	Haydn
Carol, "Hark, the Herald Angels Sing"	Mendelssohn

VI. Sunday, January 9, 1921, 3:00 P. M.

PROGRAM

Sonata, F major, Opus 24	Beethoven
Allegro; Adagio molto espresso; Scherzo (Allegro molto);	
Rondo (Allegro ma non troppo).	
Miss Marian Struble and Mrs. George B. Rhead	
Recitative, E. Strano! } "La Traviata"	Verdi
Aria, Ah, fors' e lui }	
Mrs. Grace Johnson-Konold	
Reflets dans l'eau	Debussy
"The Contrabandista"	Schumann-Tausig
Etude, G flat, Opus 24, No. 1	Moszkowski
Mrs. Rhead	
"To a Hill Top"	Cox
"Sunshine Song"	Grieg
"Villanelle"	Dell'Acqua
Mrs. Konold	
Dorothy Wines-Reed, Accompanist	

VII. Sunday, January 16, 1921, 3:00 P. M.

UNIVERSITY SYMPHONY ORCHESTRA

SOLOISTS—MR. AND MRS. WILLIAM WHEELER, Tenor and Soprano

PROGRAM

Three Pieces for Orchestra, Opus 33	Jensen
1. Alla Marcia; 2. Canzona; 3. Menuetto.	
Angelus ("Prayer to the Guardian Angels")—Strings	Liszt
Duet, Micaëla and Don José, from the First Act of "Carmen"	Bisetz
Symphony, Opus 4, D major	Svendsen
Molto allegro; Andante; Allegretto scherzando;	
Finale (Maestoso—Allegro assai con fuoco)	

VIII. Sunday, January 30, 1921, 3:00 P. M.

LECTURE BY DANIEL GREGORY MASON

Associate Professor of Music, Columbia University

Subjects "The Listener's Share in Music"

IX. Sunday, February 13, 1921, 3:00 P. M.

UNIVERSITY BAND—WILFRED WILSON, Leader

COMMUNITY SINGING—GEORGE OSCAR BOWEN, Leader

PROGRAM

March, "With the Colors"	Morris
Grand Fantasia from "Maritana"	Wallace
"Poupee Valsante"	Poldini
University Band	
Community Singing	
Characteristic, "The Boy and the Birds"	Hager
Selections from "Bohemian Girl"	Balfe
"Serenade Rococo"	Meyer-Helmund
University Band	
Community Singing	
Overture, "Alda"	McCaughy

X. Sunday, February 27, 1921, 3:00 P. M.
 UNIVERSITY SYMPHONY ORCHESTRA
 SOLOIST—MR. ALBERT LOCKWOOD, Pianist

PROGRAM

Second Hungarian Rhapsody	<i>Liszt-Mueller-Berghaus</i>
Symphony No. 8, B minor (unfinished)	<i>Schubert</i>
Allegro moderato; Andante con moto.	
Rhapsody d'Auvergne, Opus 73	<i>Saint-Saëns</i>
Todtentanz	<i>Liszt</i>

XI. Sunday, March 13, 1921, 3:00 P. M.

PROGRAM

Sonata for Piano and Clarinet (or Violin), C minor, Opus 14	<i>Mason</i>
Con moto, amabile; Vivace ma non troppo; Allegro moderato.	
Mrs. Maud Okkelberg and Mr. Samuel P. Lockwood	
Canzonetta, "Gia la Notte"	<i>Haydn</i>
Miss Nora Crane Hunt	
Two Pieces for Flute, Clarinet and String Quartet	<i>Mrs. Helen M. Snyder</i>
(a) "In Autumn"; (b) "Serenade."	
Mrs. Snyder, Flute; Mr. M. E. Fossenkemper, Clarinet; Miss Marian Struble	
and Mrs. Lockwood, Violins; Mr. Lockwood, Viola; Mr. M. C. Wier,	
Violoncello	
"A Matin Song"	<i>Oley Speaks</i>
"The Sea"	<i>Grant-Schaefer</i>
"Auld Daddy Darkness"	<i>Sidney Homer</i>
"The Living God"	<i>Geoffrey O'Hara</i>
Miss Hunt	
Two Pieces for Flute, Oboe and Clarinet	<i>Mrs. Snyder</i>
(a) Pastorale; (b) Allegretto.	
Mrs. Snyder, Mr. H. R. Evans, Mr. Fossenkemper	
Trio, E flat (Koechel, No. 498), for Piano, Violin and Viola	<i>Mozart</i>
Andante; Menuetto; Allegretto.	
Mrs. Okkelberg, Mrs. Lockwood, Mr. Lockwood	
Accompaniments by Miss Clara Lundell	

XII. Sunday, March 27, 1921, 3:00 P. M.

PROGRAM

Suite for Piano and Violin, E major	<i>Stanley</i>
Allemande; Gavotte I—Gavotte II, à la Musette; Sarabande; Passepied;	
Aria; Gigue.	
Albert Lockwood and Samuel Lockwood	
Etudes Symphonique, Opus 13	<i>Schumann</i>
Clara Lundell	
Prelude and Allegro, E minor	<i>Pugnani-Kreisler</i>
Havanaise, Opus 83	<i>Saint-Saëns</i>
Samuel Lockwood	
Sonetto del Petrarca, No. 6	<i>Liszt</i>
Etude, Opus 25, No. 6	<i>Chopin</i>
Toccata, Opus 111	<i>Saint-Saëns</i>
Clara Lundell	
Accompaniments by Mrs. Maud Okkelberg	

XIII. Sunday, April 3, 1921, 3:00 P. M.
UNIVERSITY SYMPHONY ORCHESTRA

SOLOISTS—MR. NICHOLAS FALCONE, Clarinetist; MR. BERTRAND BRONSON, Violinist

PROGRAM

Symphony No. 4, A major, Opus 90 ("Italian")	Mendelssohn
Allegro vivace; Andante con moto; Con moto moderato; Saltarello (presto).	
Romance	Svendsen
Concerto No. 2, E flat major, Opus 74	von Weber
Allegro; Romance; Alla Polacca.	
Danse Macabre (Poème symphonique), Opus 40	Saint-Saëns

Matinee Musicale Concert Course

I. RECITAL—CHOPIN PROGRAM

OSSIP GABRIŁOWITSCH

Tuesday Evening, October 19, 1920, 8:00 O'Clock

PROGRAM

Ballade, A flat major, Opus 48; Etude, E major, Opus 10, No. 3; Sonata, B flat minor, Opus 35; Grave—Doppio movimento; Scherzo; Marcia funebre; Presto.

Intermission

Twelve Preludes, Opus 28; Nocturne, G major, Opus 37; Tarantelle, A flat major.

II. RECITAL BY

CHARLES CARVER, BASSO

FRANK LAForge, Composer-Pianist

Tuesday Evening, November 9, 1920, 8:00 O'Clock

PROGRAM

"Ridente la Calma"	Mozart
"The Kiss"	Beethoven
"O Sleep, Why Dost Thou Leave Me?"	Handel
"Love Has Eyes"	Bishop
"Dream at Twilight"	Richard Strauss
"O Thou, My Sacred Land"	Hugo Wolf
"Maidens Are Like the Wind"	Loewe
"Over the Steppe"	Gretchaninow
"Thy Warning is Good"	Grieg
Romance	LaForge
Etude de Concert	MacDowell
Frank LaForge	
"Le Procession"	Caesar Franck
"Des Pas Des Sabots"	Laparra
"Algér le Soir"	Fourdrain
Chanson du Tambourineur	Old French
"Before the Crucifix"	LaForge
"Retreat"	LaForge
"A Heart Misaid" (dedicated to Mr. Carver)	LaForge
Two Mexican Folk-songs	

Official Program Book

III. RECITAL BY

SASCHA JACOBINOFF, VIOLINIST

Tuesday, February 8, 1921, 8:00 P. M.

PROGRAM

- | | |
|--|-------------------|
| 1. Variations on Theme ("La Folia") | Corelli |
| 2. Concerto in M minor | Saint-Saëns |
| Allegro non troppo; Andantino quasi Allegretto;
Molto moderato e maestoso—Allegro non troppo. | |
| 3. Nocturne | Chopin-Wilhelmj |
| Indian Snake Dance | Cecil Burleigh |
| Bird as Prophet | Schumann-Auer |
| Hungarian Dance No. 1 | Brahms-Joachim |
| 4. Andante Cantabile | Tchaikowsky-Auer |
| From a Canebrake | Samuel Gardiner |
| Chanson Indoue | Rimsky-Korsakoff |
| Gypsy Airs | Sarasate-Kreisler |

At the Piano—Fanchon Armitage

IV. MADAM CLARA CLEMENS

AT THE PIANO—MARGARET MANNEBACH

Tuesday, March 2, 1921, 8:00 P. M.

BRAHMS PROGRAM

- | | |
|------------------------------------|--|
| 1. Beneath Her Window | 11. Sapphic Ode |
| 2. 'Neath Willow Trees | 12. The Little Sandman |
| 3. The Swallows Homeward Fly | 13. O Come, Bewitching Summer Night |
| 4. Sunday | 14. Ever Lighter Grows My Slumber |
| 5. The Blacksmith | 15. A Little Bird |
| 6. That I Should no More See Thee | 16. On Sunday Morn |
| 7. Serenade | 17. The Hasty Oath |
| 8. Sunbrowed Lad | 18. The Maiden's Song |
| 9. Do Thy Thoughts Sometimes Obey? | 19. My Love is Green as the Lilac Bush |
| 10. Roses Three All on One Tree | |

V. OLGA SAMAROFF, PIANIST

THE DETROIT SYMPHONY STRING QUARTET

Tuesday, March 22, 1921, 8:00 P. M.

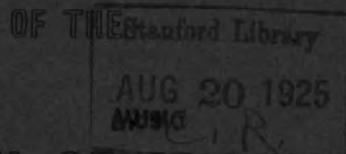
Ilya Schkolnik, First Violin	Herman Kolodkin, Viola
William Graefing King, Second Violin	Philipp Abbas, 'Cello

March 22, 1921

- | | |
|---|--------------|
| I. Quartet No. 10 | Haydn |
| Allegro con spirito; Adagio sostenuto; Menuetto (Presto);
Allegro ma non troppo. | |
| Detroit Symphony String Quartet | |
| I. Sonata for Piano and 'Cello, Opus 32 | Saint-Saëns |
| Allegro; Andante tranquillo; Sostenuto; Allegro moderato. | |
| Mme. Samaroff and Mr. Abbas | |
| III. Quintet in F minor | César Franck |
| Molto moderato quasi lento; Lento con molto sentimento;
Allegro non troppo ma con fuoco. | |
| Mme. Samaroff and Detroit Symphony String Quartet | |

This record is an indication of the scope and character of the musical offerings for the season ending with the Festival. As a contrast, it may be of interest to note that the musical season of 1889-89 consisted of three free organ recitals, one piano recital, and one concert by the Choral Union, with 58 on the stage and 102 in the audience.

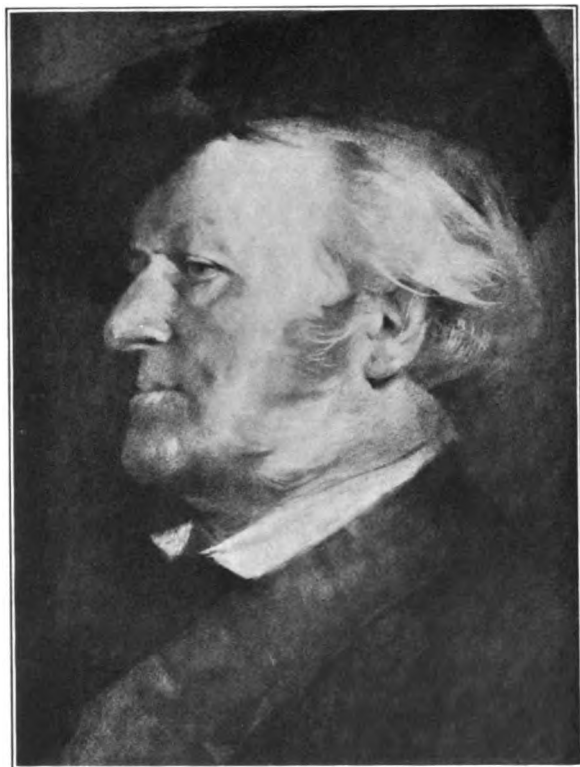
TWENTY-NINTH ANNUAL
MAY FESTIVAL



UNIVERSITY OF MICHIGAN
1922



OFFICIAL PROGRAM BOOK



Richard Wagner

[OFFICIAL]

TWENTY-NINTH
ANNUAL MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

TO BE HELD IN

HILL AUDITORIUM
ANN ARBOR, MICHIGAN

May 17, 18, 19, 20
1922

ANN ARBOR, MICHIGAN
UNIVERSITY MUSICAL
SOCIETY
1922

ML 35
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UNIVERSITY MUSICAL SOCIETY

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THE UNIVERSITY MUSICAL SOCIETY is organized under an Act of the State of Michigan providing for the incorporation of "Associations not for pecuniary profit." Its purpose is "to cultivate the public taste for music." All fees are placed at the lowest possible point compatible with sound business principles, the financial side serving but as a means to an educational and artistic end, a fact duly recognized by the Treasury Department of the United States by exempting from War-tax admissions to concerts given under its auspices, and by the United States Post Office Department in admitting its publications to second-class privileges.

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List of Concerts and Soloists

WEDNESDAY EVENING, MAY 17, 8:00 O'CLOCK
OPENING CONCERT

SOLOIST
MARIO CHAMLEE
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

THURSDAY EVENING, MAY 18, 8:00 O'CLOCK
"LA VITA NUOVA"

WOLF-FERRARI
SOLOISTS
ADELE PARKHURST, *Soprano* REYNALD WERRENATH, *Baritone*
THE UNIVERSITY CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA
EARL V. MOORE and FREDERICK STOCK, *Conductors*

FRIDAY AFTERNOON, MAY 19, 2:30 O'CLOCK
CHILDREN'S CONCERT

SOLOIST
KATHRYN MEISLE, *Contralto*
SPECIAL CHILDREN'S CHORUS
GEORGE OSCAR BOWEN, *Conductor*

FRIDAY EVENING, MAY 19, 8:00 O'CLOCK
MISCELLANEOUS CONCERT

SOLOISTS
FRIEDA HEMPEL, *Soprano* RICCARDO MARTIN, *Tenor*
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

SATURDAY AFTERNOON, MAY 20, 2:30 O'CLOCK
SYMPHONY CONCERT

SOLOIST
WILLIAM BACHAUS, *Pianist*
THE CHICAGO SYMPHONY ORCHESTRA
FREDERICK STOCK, *Conductor*

SATURDAY EVENING, MAY 20, 8:00 O'CLOCK
"TANNHAEUSER"

WAGNER
CAST

FLORENCE EASTON	ELIZABETH
CYRENA VAN GORDON	VENUS
RICCARDO MARTIN	TANNHAEUSER
CARL SCHLEGEL	WOLFRAM
ADELE PARKHURST	SHEPHERDESS
ROLLIN PEASE	LANDGRAVE AND BITEROLF

THE CHICAGO SYMPHONY ORCHESTRA
THE UNIVERSITY CHORAL UNION
FREDERICK STOCK, *Conductor*

CHORAL UNION SERIES—1921-1922

FORTY-THIRD SEASON

SEVENTH CONCERT

No. CCCLXXV COMPLETE SERIES

First May Festival Concert

WEDNESDAY EVENING, MAY 17, 8:00 O'CLOCK

SOLOIST

MR. MARIO CHAMLEE, *Tenor*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE, "Academic Festival," Opus 80	- - - - -	BRAHMS
ARIA, "Una furtiva lagrima," from "L'Elisir d'Amore"	- - -	DONIZETTI
SUITE FOR ORCHESTRA, Opus 19	- - - - -	DOHNANYI
ARIA, "Ah! fuyez, douce image," from "Manon"	- - - -	MASSENET
BALLADE, "Tam O'Shanter"	- - - - -	CHADWICK
ARIA, "E lucevan le stelle," from "Tosca"	- - - - -	PUCCINI
SYMPHONIC POEM, No. 2, "Tasso, Lamento e Trionfo"	- - - -	LISZT

v

CHORAL UNION SERIES—1921-1922

FORTY-THIRD SEASON

EIGHTH CONCERT

No. CCCLXXVI COMPLETE SERIES

Second May Festival Concert

THURSDAY EVENING, MAY 18, 8:00 O'CLOCK

"LA VITA NUOVA"

ERMANNO WOLF-FERRARI

SOLOISTS

MISS ADELE PARKHURST, *Soprano* MR. REINALD WERRENATH, *Baritone*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

MR. EARL V. MOORE AND MR. FREDERICK STOCK, *Conductors*

MR. ERIC DELAMARTER, *Organist*

PROGRAM

MARCH, Procession of the Knights of the Holy Grail, from "Parsifal" - WAGNER

TONE POEM, "Death and Transfiguration," Opus 24 - - - - STRAUSS

INTERMISSION

CANTATA, "The New Life" (La Vita Nuova), Opus 9 - - WOLF-FERRARI
For Soli, Chorus and Orchestra

SYNOPSIS

PROLOGUE

SOLI AND CHORUS.—"I am an angel fair."

PART FIRST

BARITONE SOLO AND CHORUS.—"Sweet
rose of the morning."

ORCHESTRA.—"Dance of Angels."

BARITONE SOLO.—"Ye ladies all, that
with love are acquainted."

BARITONE SOLO.—"Within my lady's eyes
Love sits enthroned."

CHORUS.—"Lo! now an angel calleth!"

ORCHESTRA.—*Intermezzo*.

BARITONE SOLO.—"Ye that the burden
bear of bitter sorrow."

FEMALE CHORUS.—"Art thou, then, he?"

PART SECOND

BARITONE SOLO.—"So pure and fair and
holy."

ORCHESTRA.—"The Death of Beatrice."

CHORUS.—"Quomodo sedet sola civitas."
"Beatrice hath departed."

BARITONE SOLO.—"Weary, so weary of
infinite sighing."

SOLI AND CHORUS.—*Finale*.

CHORAL UNION SERIES—1921-1922

FORTY-THIRD SEASON

NINTH CONCERT

No. CCCLXXVII COMPLETE SERIES

Third May Festival Concert

FRIDAY AFTERNOON, MAY 19, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOIST

MISS KATHRYN MEISLE, *Contralto*

MR. GEORGE OSCAR BOWEN, *Conductor*

MRS. GEORGE B. RHEAD AND MISS AVA C. COMIN, *Accompanists*

PROGRAM

"FISHERMAN'S PRAYER" - - - - - MYRBERG

"GAY LIESEL" - - - - - WAHLSTEDT

CHILDREN'S CHORUS

ARIA, "Una voce poco fa," from "Barber of Seville" - - - - - ROSSINI

MISS MEISLE

"SHEPHERD ON THE HILLS" - - - - - MADSEN

"THE MINUET" - - - - - MOZART

CHILDREN'S CHORUS

ENGLISH SONGS:

"By a Lonely Forest Pathway" - - - - - CHARLES T. GRIFFES

"Dirge" - - - - - HORACE JOHNSON

"The Babe in the Garden" - - - - - EMERSON WHITHORNE

"Where the West Begins" - - - - - FRANK LAForge

MISS MEISLE

"THE SONG OF SPRING" - - - - - BUSCH

CHILDREN'S CHORUS

ARIA, "O Don Fatale," from "Don Carlos" - - - - - VERDI

MISS MEISLE

"APRIL FOLK" - - - - - BRUCH

"EVENING BELLS" - - - - - ABT

CHILDREN'S CHORUS

CHORAL UNION SERIES—1921-1922

FORTY-THIRD SEASON

TENTH CONCERT

No. CCCLXXVIII COMPLETE SERIES

Fourth May Festival Concert

FRIDAY EVENING, MAY 19, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOISTS

MME. FRIEDA HEMPEL, *Soprano*

MR. RICCARDO MARTIN, *Tenor*

THE CHICAGO SYMPHONY ORCHESTRA

THE UNIVERSITY CHORAL UNION

MR. FREDERICK STOCK, *Conductor*

MR. ERIC DELAMARTER, *Organist*

PROGRAM

OVERTURE, "Liebesfrühling" - - - - - GEORG SCHUMANN

A PSALMODIC RHAPSODY (new) - - - - - STOCK

INTERMISSION

ARIA, "Märtern aller arten," from "Die Entführung aus dem Serail" - MOZART

SYMPHONIC POEM, No. 1, "Le Rouet d' Omphale" - - - SAINT-SAËNS

ARIA DI BRAVURA, "A vous dirai-je, Maman," interpolated in "The
Daughter of the Regiment" - - - - - MOZART-ADAM

CONCERT WALTZ, No. 2, F major - - - - - GLAZOUNOV

RECITATIVE and POLONAISE, "Io son Titania," from "Mignon" - THOMAS

"MIDSUMMER WAKE," Swedish Rhapsody - - - - - ALFVEN

VIII



Photo by Moffatt

Frederick A. Hooker

CHORAL UNION SERIES—1921-1922

FORTY-THIRD SEASON

ELEVENTH CONCERT

No. CCCLXXIX COMPLETE SERIES

Fifth May Festival Concert

SATURDAY AFTERNOON, MAY 20, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

MR. WILLIAM BACHAUS, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, *Conductor*

PROGRAM

OVERTURE to "Benvenuto Cellini" . - - - - - BERLIOZ

SYMPHONY, No. 2, E minor, Opus 27 - - - - - RACHMANINOW
Largo—Allegro moderato; Allegro molto; Adagio; Allegro vivace

INTERMISSION

CONCERTO, No. 4, G major - - - - - BEETHOVEN
Allegro moderato; Andante con moto; Rondo
MR. WILLIAM BACHAUS

CHORAL UNION SERIES—1921-1922

FORTY-THIRD SEASON

TWELFTH CONCERT

No. CCCLXXX COMPLETE SERIES

Sixth May Festival Concert

SATURDAY EVENING, MAY 20, 8:00 O'CLOCK

"TANNHAEUSER"

RICHARD WAGNER

ELIZABETH	MME. FLORENCE EASTON
VENUS	MME. CYRENA VAN GORDON
TANNHAEUSER	MR. RICCARDO MARTIN
SHEPHERDESS	MISS ADELE PARKHURST
WOLFRAM	MR. CARL SCHLEGEL
LANDGRAVE	MR. ROLLIN PEASE
BITEROLF	MR. ROBERT R. DIETERLE

THURINGIAN Nobles and Knights, Ladies, Elder and Younger Pilgrims and
Sirens, Naiads, Nymphs and Bacchantes

THE CHORAL UNION
THE CHICAGO SYMPHONY ORCHSETRA
MR. FREDERICK STOCK, Conductor

SYNOPSIS

OVERTURE.

ACT I

SCENE I. *The Hill of Venus. Chorus of Sirens.*

SCENE II. *Venus and Tannhäuser. Tannhäuser's Song, "While I have Life."*

SCENE III. *Tannhäuser; Young Shepherd; Pilgrims; Song of the Shepherd; Pilgrims' Chorus.*

ACT II

SCENE I. *Elisabeth; "Oh, Hall of Song!"*

SCENE II. *Elisabeth, Tannhäuser, and Wolfram. Duet (Elisabeth and Tannhäuser); "Oh, blessed hour of meeting!"*

SCENE III. *The Tournament of Song. Processional March, Chorus, Landgrave's Address to the Minstrels, Wolfram's Eulogy of Love; Biterolf's Song; Tannhäuser's Song to Venus; Elisabeth's Intervention; The Landgrave's Admonition; Tannhäuser's Departure.*

ACT III

PRELUDE

SCENE I. *Elisabeth, Wolfram, and Elder Pilgrims. Pilgrims' Chant; Elisabeth's Prayer.*

SCENE II. *Wolfram alone. Song, "O, thou sublime Evening Star!"*

SCENE III. *Tannhäuser and Wolfram; later, Venus, Landgrave, Minstrels, Pilgrims, etc. Tannhäuser's Pilgrimage; Scene with Venus; Funeral Chorus; Closing Chorus.*

X

NOTICES AND ACKNOWLEDGEMENTS

Notices and Acknowledgements

All Concerts will begin on time (Eastern Standard time).

Trumpet calls from the stage will be sounded three minutes before the resumption of the program after the Intermission.

Our patrons are invited to inspect the Stearns Collection of Musical Instruments in the Foyer of the First Balcony and the adjoining room.

To study the evolution, it is only necessary to view the cases in their numerical order and remember that in the wall cases the evolution runs from *right* to *left* and from *top* to the *bottom*, while the standard cases should always be approached on the left-hand side. *Descriptive Lists* are attached to each case.

The Musical Director of the Festival desires to express his great obligation to Mr. George Oscar Bowen, Supervisor of Music in the Ann Arbor Public Schools, for his valuable service as Conductor of the Children's Concert; to Miss Lou M. Allen, of his staff, for her efficient preparatory work, and to the teachers in the various schools from which the children have been drawn, for their coöperation.

The writers of the Analyses hereby express their deep obligation to Mr. Felix Borowski, whose scholarly analyses, given in the Program Books of the Chicago Symphony Orchestra, are authoritative contributions to contemporary criticism.

The programs of the important concerts given during the present season under the auspices of the University Musical Society (with the exception of the May Festival Series) are given in the final pages of this publication. The importance of such a record is so obvious that it will form a feature of this publication in the future.

The UNIVERSITY MUSICAL SOCIETY desires to express its deep appreciation of the loyal support extended by this community to it in its endeavor to create a genuine and intelligent appreciation of the best music. As it continues the work so successfully carried on for thirty-three years under the régime of Dr. Albert A. Stanley, it is with the conviction that the same support will be extended in the future, that all that has been accomplished in the past years may be but a prophecy of what the future has in store.



Photo by Rentschler

Carl V. Moore

Descriptive Programs

ANALYSES BY
DR. ALBERT A. STANLEY
AND
MR. EARL V. MOORE

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1922

FIRST CONCERT

Wednesday Evening, May 17

OVERTURE, "Academic Festival," Opus 80 - - - - - BRAHMS

Johannes Brahms was born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897.

Johannes Brahms was by no means the first great composer to receive an academic degree, but no composer or artist ever had more right to such a distinction than he. His serious intellectual outlook, his intense devotion to high ideals, and his utter repugnance to everything superficial or weakly sentimental made him self-critical to a superlative degree. While this may have resulted in an apparent loss of spontaneity, through it he developed a style replete with scholarly qualities and compelling the respect of his opponents. In the two overtures, "Academic Festival," op. 80, and "Tragic," op. 81, which were performed on the occasion of the conferring of the degree of Doctor of Philosophy on him by the University of Breslau in January, 1881, the best qualities of his genius are displayed in a light fully justifying the honor bestowed. The accusation that his compositions are lacking in geniality and wanting in much that appeals to the ordinary lover of music is still made—but is lacking in the insistence formerly laid upon it. The term "geniality"—used in the German sense—has taken on a deeper meaning with the passage of the years, and the ordinary lover of music responds to a higher appeal than formerly. Still, we all have our personal points of view, so there are many who do not admire Brahms and in all probability never will. Even they, however, always except this particular overture, possibly the perennial D major Symphony, and invariably his songs from their criticism.

The work is based on the following songs, all of them dear to the heart of the German student:

1. "Wir hatten gebauet ein stättliches Haus" (We had built a stately house);
2. "Der Landesvater" (The father of his country); "Hört, Ich sing das Lied der Lieder" (Hark, I sing the song of songs);
3. "Das Fuchs-Lied" (The "Fox" or Freshman's Song); "Was kommt dort von der Höh?" (What comes from the hills?);
4. "Gaudeamus Igitur."

The first two are introduced into the opening section in a quasi-episodical manner. They serve neither as principal nor as secondary subjects, while the opening motive, C minor, 2-2 time, contains no hint of the distinctive character of the composition. No. 3, with its humorous, not to say bibulous, suggestions, very appropriately opens the second or "free fantasia" section, after which, in the third or "recapitulation" section, the three are treated in a masterly manner, even though the principal subject retires in favor of the more extensive development. As a brilliant coda and a fitting climax, "Gaudeamus Igitur" appears. With a stirring treatment of this fine old song, the composition is brought to an end (C major). To introduce so many distinctive and well-known melodies into the warp and woof of the formal structure of the classic overture, in which they could not be the leading themes from the structural point of view, in an environment which would of necessity attract the utmost attention to them, involved no small amount of judgment and a keen sense of values. It is therefore idle for formal anti-expansionists to complain of certain irregularities of structure. That Brahms was genial in his appreciation of the possibilities of his subject must be admitted no less than the fact that his solution of the inherent difficulties was successful.

ARIA, "Una furtiva lagrima," from "L'Elisir d'Amore" - - - DONIZETTI
MR. MARIO CHAMLER

Gaetano Donizetti was born March 29, 1797 (?), at Bergamo; died there April 8, 1848.

Including the four posthumously performed operas, one of which was not heard till 1882 (Rome), the number of such works accredited to Donizetti is sixty-seven, but of them only five are now recognized as of enduring quality, and it is not well to stress the word "enduring." Among this group, *L'Elisir d'amore* must be included, which, after disappearing from the repertory for several years, has recently been rehabilitated with great success. This success does not rest entirely on its real merit, either musical or dramatic, but on account of several arias which are favorites with singers. In the group referred to the composer amply satisfied the demands of the "world, the flesh, and the devil," the last personified by the "encore fiends," in favor of whom Death not infrequently relaxed his hold on his victim that he, or she, might anticipate the Resurrection sufficiently to satisfy the public. It goes without saying that all of his operas abound with beautiful melodies cast in the conventional Italian form, and abundantly endowed with the applause-producing elements that have endeared them to singers. Donizetti was broader in his outlook than most of his contemporaries, for among his published works we find twelve string-quartets (highly spoken of), masses, etc. He frequently escaped the condemnation meted out to most of the opera-composers of his nationality that "they made of the orchestra a huge guitar," for he used the "brass" with so great freedom that it is related that a contemporary, looking at one of his scores in which he used 1st, 2d and 3d trombones, cried: "Great God! one hundred and twenty-three trombones!" Those tender souls whose special taboo is the "brass" need have no fear, for he did not let loose this section of his orchestra to any great extent in this aria, the text of which, in an English translation, runs as follows:



Photo by Mishkin

Yuri Chamlee

When stealing down her pallid cheek
 Tears that she wept for me,
 Her eyes told more than tongue could speak,
 The struggle to be free;
 Deep in her breast was lain
 All of her sadness and pain;
 Sorrow with cruel dart
 Had pierced to her gentle heart;
 Once more those smiles so charming
 Will light her clear blue eye;
 My heart with pleasure warming
 All sadness will then defy;
 In constant bliss together we will live,
 The sweetest boon the world to us can give,
 Her love I'll gladly share,
 And all her woes and sorrows bear, Ah!
 Her love I'll freely, gladly share,
 And all her woes and sorrows bear.

SUITE, Opus 19 - - - - - DOHNANYI

Andante con Variazioni; Scherzo; Romanza; Rondo

Ernst von Dohnanyi was born at Presburg, Hungary, July 27, 1877; still living.

As will be seen by the above date, Dohnanyi is still in his prime. This is fortunate both for him and his art, in which he early gave promise of all that he has attained, both as a pianist and a composer. In 1900 he made his first tour in the United States as a pianist, performing a quite unusual recital in the Choral Union Series of 1900-1901. As a composer he possesses a wonderful equipment, technically, and always has something to say. He does not belong to that large class of modern composers who are supremely skilled in the externals of composition, but who miss the inner essence. His works are conditioned by the Hungarian temperament which involves both poetry and tremendous fire. Among the numerous works in all of the serious forms, this Suite occupies a prominent position. It was published in 1911 and is scored for a redundant orchestra, else he would not be a modern. The score not being readily available, the following analysis by Felix Borowski, from the Program Book of the Chicago Symphony Orchestra, is offered:

The Suite, which was published in 1911, is scored for the following orchestra: three flutes (the third interchangeable with a piccolo), two oboes, English horn, three clarinets (the third interchangeable with a brass clarinet), two bassoons, double bassoon, four horns, two trumpets, three trombones, three kettle-drums, triangle, cymbals, side drum, bass drum, castagnettes, two harps, and strings.

I. Andante con Variazioni. The theme (*Andante con moto*, F sharp minor, 2-4 time) opens in the woodwind and is taken up by the strings at the tenth measure. The following are the tempi of the variations: 1. *Più animato*; 2. *Animato (moto più allegro)*; 3. *Andante tranquillo*; 4. *Allegro*; 5. *Vivace*; 6. *Adagio*.

II. Scherzo (*Allegretto vivace*, A minor, 3-8 time). The principal theme is given out lightly by the woodwind, answered by the strings, the whole first part of the movement being built upon this subject. The Trio sets in in A major with its theme in the clarinet over repeated A's in the lower strings. This material is worked over extensively, and is followed by a modified repetition of the opening section, the subject of the Trio being heard, however, in the horns *fortissimo* toward the conclusion of the movement.

III. Romanza (*Andante poco moto*, F major, 3-4 time). After three introductory measures in the strings, *pissicato*, the principal theme begins in the oboe. Later the tempo becomes quicker and a new idea is given out by the English horn. A third subject, more expressive in character, follows in the strings accompanied by the harp. There is development of this material, but at the end the second theme returns.

IV. Rondo (*Allegro vivace*, A major, 2-2 time). The first subject is announced by the strings and is taken up by the woodwind. A new idea is given out in E major (opening with a *fortissimo* chord) and the first theme returns. Another subject follows in the flute, and this leads to a more impassioned theme heard in the strings (arpeggio figure accompanying it in the violoncellos). After its development, the principal theme returns. After a great *crescendo* with a roll on the bass drum, a broad subject is shouted forth by the strings, woodwind and horns, with the castagnettes marking the rhythm. Previous material is heard, and toward the end the subject of the *Andante con Variazioni* returns.

RECITATIVE and ARIA, "Ah, fuyez, douce image," from "Manon," - MASSENET

MR. CHAMLEE

Jules Emil Frédéric Massenet was born at Montreaux, France, May 12, 1842; died at Paris, August 13, 1912.

No modern composer has displayed greater productive activity than Massenet. It is possibly due to this that it cannot be said that all of his operas maintain the high level attained by him when at his best. His style is sensuous, pictorial, at times really dramatic, but occasionally lapsing into mannerisms that give but surface indications of the possession of the last named quality. He was a master of orchestration, and few understood better than he the management of voices, both in solo and ensemble.

It is difficult to make a proper evaluation of a composer's work while he is still near us, unless he be so distinctly great as to preclude any elements of doubt being interjected into the equation. Although the few years which have elapsed since his death would seem to be a short time in which to form a final judgment, one would not be far afield in stating that Massenet displayed great talent and extraordinary cleverness rather than any approach to genius or exalted inspiration.

Among his operas which still hold the attention of the opera-going public,

"Manon" (1884) is not the least, but, in the judgment of many, his greatest. The aria on our program is one of the most important in the whole work and will serve to display the mastery of the orchestra and voice to which reference has been made. It occurs in Scene 3, Act III, in which Count de Grieux, the father of the hero of the story—if he can be called such—pleads with him to renounce his determination to lead a religious life and return to the world. In spite of his entreaty and memories of his former relations with Manon, when she throws herself at his feet and begs his love, he remains firm and spurns her, as is shown by the subjoined text. Those who are conversant with Abbé Prévost's "Manon Lescaut," on which the plot of the opera is based, will remember that he is finally won over and returns to her, but "that is another story," as Kipling says.

The text:

DE GRIEUX—I'm alone; quite alone; it is the fateful moment;

No more does passion claim me, and now I seek repose thro' religion and faith;
Yes, I've resolved that God shall aid me to put the world away!

Oh, depart, image fair, from the soul thou wert snaring;
Have regard for the peace which I've so hardly gained.
I have drunk to the dregs this bitter draught despairing,
Tho' my heart pour'd its blood into the cup I drain'd.
Oh, depart, depart; from my soul, oh, depart!
What to me now is life with its shadow pomp and glory?
I desire but to banish ever from my mem'ry
A name accursed, that name which torments me, ah, wherefore?
O God, with fire refining make pure my soul within me,
And with thy clear and heav'nly light
Quickly dispel the gloom from the depths of my heart;
Ah! depart, image fair, from the soul thou wert snaring;
Ah! depart, depart from my soul!

—English translation by Charles Forley Manney.

BALLADE FOR ORCHESTRA, "Tam O'Shanter" - - - - CHADWICK

George Whitfield Chadwick was born at Lowell, Mass., November 13, 1854; still living.

Music lovers of Michigan have more than passing interest in the career of Mr. Chadwick, who in the year 1876 accepted an invitation to become the head of the department of music at Olivet College. The next few years found him in Germany, pursuing advanced studies in composition at the Leipzig Conservatory under Reinecke and Jadassohn, and under Rheinberger at Munich. For his thesis at the Conservatory he wrote an overture for orchestra inspired by the American legend of "Rip Van Winkle." Since 1897 Mr. Chadwick has been Director of the New England Con-

servatory of Music in Boston: a position which he has held with distinction, and by means of which he has been able to exert a remarkable influence upon many of our most brilliant American composers, both by precept and example. He has composed in all the large forms with marked success, his compositions including several symphonies, overtures, choral works with orchestra, many songs, pianoforte and organ pieces.

Robert Burns' tale in verse, "Tam O'Shanter," was written in 1790. "Burns," said Lockhart in his life of the poet, "lays the scene of this remarkable performance almost on the spot where he was born; and all the terrific circumstances by which he has marked the progress of Tam's midnight journey are drawn from local tradition. None of these tragic memoranda was derived from imagination. Nor was Tam O'Shanter himself an imaginary character. Shanter is a farm close to Kirkoswald, that smuggling village in which Burns, when nineteen years old, studied mensuration and 'first became acquainted with scenes of swaggering riot.' The then occupier of Shanter, by name Douglas Grahame, was, by all accounts, equally what Tam of the poem appears—a jolly, careless rustic, who took much more interest in the contraband traffic than the rotation of crops. Burns knew the man well; and to his dying day he, nothing loth, passed among his rural compeers by the name of Tam O'Shanter."

The main incident in the poem is founded upon the belief that "no diabolical power can pursue God beyond the middle of a running stream." Thus, Tam O'Shanter, riding in hot haste from Alloway Kirk, where he had seen the "hellish legion dancing," made for the River Doon, and was half-way across it before "Cutty Sark" could grasp his horse's tail.

"Tam O'Shanter" was produced for the first time at a concert of the Litchfield County Choral Union festival, Norfolk, Conn., June 3, 1915, the composer conducting. The description of the Ballade provided by Mr. Chadwick for that occasion is reproduced herewith:

The lines of the poem which have suggested the musical illustration are as follows:

"The wind blew as 'twere blawn its last,
The rattling showers rose on the blast," etc.

A short and stormy introduction for the full orchestra leads directly to the Tam O'Shanter theme—

"Ae market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely."

It is a jocund, roistering chorus in the style of a Scotch folk-tune, given to the horns and trombones, sometimes in different keys simultaneously, and immediately repeated by the strings and winds. This is interrupted by another burst of the storm, which shortly dies away in a roll of distant thunder.

Then begins Tam's homeward journey through the storm—

"Weel mounted on his gray mare Meg,
Tam skelpit on thro' dub and mire, etc.,

a persistent trotting figure in the basses and 'cellos, with which short fragments of the Tam O'Shanter theme are heard in the wind instruments. This leads to a choral theme, given to the trombones—

"Kirk Alloway is drawing nigh,"

for which a part of the old Scottish tune called "Martyrs" has been utilized. After a climax this comes to a sudden stop as Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.

"He screwed the pipes and gart them skirl."

There is squealing of bagpipes (oboe and bassoon) and a rough hornpipe dance tune, "No cotillion brent new frae France" (solo viola); both tunes afterward repeated in combination by the whole orchestra. There are rattling of bones (xylophone), unearthly shrieks from the clarinets and muted horns and dismal groans from the trombones and tuba. The *tempo* continually accelerates, and finally ends with a furious reel, in which every instrument in the orchestra plays its loudest and fastest. Then Tam interrupts with his flattering comment, a little recitative for the horns and bassoons—

"Weel done, Cutty Sark,
And in an instant all was dark."

A moment of silence, and after two menacing notes from the gong—

"Out the hellish legion sallied."

A reiterated galloping figure in the strings, accentuated by the percussion, leads the wild chase of the witches. With an awful shriek the bridge is crossed—

"Ae spring brought off her master hale,
But left behind her ain gray tail."

Then follows a short interlude of plaintive character, possibly suggestive of Maggie's varied emotions. The music now loses its delineative and illustrative character and becomes more subjective.

In the rather extended close which follows, the Tam O'Shanter theme gradually returns; at first in fragments of the melody, given to the wind instruments, and finally for divided strings and harp.

But here it no longer depicts the carousals of the drunken Highlanders. It is transformed into a quiet, sustained melody with simple harmonizing, purely lyrical in expression. A short episode then brings back fragments of the bagpipe and fiddle dance tunes in combination with the "Kirk Alloway" chorale, suggesting perhaps the moral of the last verse of the poem—

"Remember Tam O'Shanter's mare."

The piece ends very quietly with a reminiscence of the "Tam O'Shanter" theme.

ARIA, "E lucevan le stelle," from "Tosca" - - - - - PUCCINI

MR. CHAMLEE

Giacomo Puccini was born at Lucca, Italy, June 22, 1858; still living.

Called by Verdi the most promising of his successors, Puccini, who today may be said to dominate modern opera composers, has justified his master's prophecy by a career of uninterrupted success from the date of his first dramatic venture (*Le Villi*, Milan, 1884) up to his very latest. "*La Tosca*," Puccini's fifth opera (text after Sardou's drama) ranks in popularity with opera-goers next to "*Mme. Butterfly*."

In the work from which this evening's aria is taken Puccini exhibits his genius in adjusting both instrumental and vocal effects to the implications of the text without sacrificing the inherent capacities of either mode of expression. At the same time he draws his characters with a sure hand and interprets brilliantly the compelling situations of the dramatic action. The plot is gloomy and intensely tragic, but is occasionally relieved by such lyric scenes as the "E lucevan le stelle," which occurs in Act III, when Cavaradossi, with his death warrant before him, recalls the happy meetings of other days with his beloved Tosca, whom he never expects to see again.

The text in free translation follows:

CAVARADOSSI (*to the gaoler*)—

I leave behind me one whom I cherish fondly.
Can you grant me leave to write a few words to her?
Nothing is left of all that I possessed but this little ring * * *
If you will pledge your word to convey my last farewell to her safely, it is
yours * * *

(After tracing a few lines, engrossed by memories of the past, he ceases writing.)

When the stars were brightly shining
And faint perfumes the air pervaded,
Creaked the gate of the garden,
And a footstep its precincts invaded.
'Twas hers, the fragrant creature,
In her soft arms she clasped me,
With sweetest kisses, tenderest caresses,
A thing of beauty, of matchless symmetry in form and feature!
My dream of love is now dispelled forever!
I lived uncaring,
And now I die despairing!
Yet ne'er was life so dear to me, no, never!

SYMPHONIC POEM, No. 2, "Tasso; Lamento e Trionfo" - - - LISZT

Franz Liszt was born at Raiding, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.

Whether the symphonic poem is an extension of the concert overture or an abridgment of the symphony, it is a wonderfully effective form for certain uses, and its founder, Franz Liszt, seems to have grasped its possibilities at the outset.

The titles of the complete series of his symphonic poems are as follows, and are given as indicative of the range of subjects covered by him, and at the same time of the fact that the subjects must have decided character, sharp contrasts, and unity in order to serve as materials for this peculiarly concise yet delineative form.

"Ce qu'on entend sur la montagne" (What is heard on the mountain), after Victor Hugo; "Tasso, Lamento e Trionfo"; "Les Préludes," after Lamartine; "Orpheus"; "Prometheus"; "Mazeppa," after Victor Hugo; "Festklänge"; "Heroïde Funébre"; "Hungaria"; "Hamlet"; "Hunnenschlacht" (Battle of the Huns), after a painting by Kaulbach in the Royal Museum at Berlin; "Die Ideale" (The Ideals), after Schiller; "Von der Wiege bis zum Grabe" (From the cradle to the grave), after a drawing by Hich. von Zichy (written the year of Wagner's death).

Unfortunately, the form has inherited decadent tendencies, and thus we find many (some of whom are east of the Rhine) who revel in startling instrumentation, maudlin or mock heroic melodies, frenetic rhythms, and harmonic combinations whose chief recommendation is that, never having been used before, in all probability they never will be again.

Berlioz in his "Symphonie Fantastique" formally introduced program music to the world. With the performance of that work came certain inevitable consequences, among them the adjustment of the symphony to the increased demands made upon it, and the application of the term "symphonic" to forms and subjects whose content is antagonistic to the real meaning of the word. It should stand for breadth of development, but neither at the expense of depth nor by the substitution of length for both. The majority of works written in this form have no lasting value, and are still overshadowed by the products of composers who were content with titles that did not embarrass the listener by robbing him of his freedom of interpretation, and who were too busily engaged in writing real music, that required neither definition nor justification, to show their power of invention by discovering new meanings for the word "symphonic."

"Tasso" was written in 1840 as a piano piece; later was orchestrated by the composer and used as the prelude to Goethe's drama of the same name at the celebration at Weimar of the poet's centenary, August 28, 1849. Liszt drew from Byron and Goethe, and said regarding the contrast implied by the title:

"Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his memory. To express them in music, we first invoked the mighty shadow of the hero as it now appears haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, and we have followed him to

Rome, the Eternal City, which crowned him with the crown of glory and glorified in him the martyr and the poet."

Liszt declared that the chief theme of his symphonic poem is in reality a melody sung by the Venetian gondoliers to the opening line of Tasso's poem, "Jerusalem," a melody which the composer says "is so charged with inconsolable mourning, with such hopeless sorrow that it suffices to portray Tasso's soul; and again lends itself to the picturing of the brilliant illusions of the world; to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which, at the Capitol, was clothed eventually with a purer purple than that of Alphonse."

The score employs most of the resources of the ultra-modern orchestra, and may be somewhat loosely analyzed as follows:

The first part ("*Lamento*")—C minor, *Lento*, 4-4 time—begins with a theme which is an important structural factor throughout the entire work. This initial theme soon develops into an *Allegro strepitoso* which leads to the plaintive melody of the Venetian gondoliers noted above, stated by the bass clarinet, the horns, harps, with part of the strings furnishing a background. This is the "Tasso" motive. A movement in minuet style represents Tasso's life at the Court of Ferrara (*Allegretto mosso con grazia*). After more statements of the "Tasso" motive, through the accelerated version of the initial theme, we are led to the climax of the work ("*Trionfo*")—C major, *Allegro con brio*, 4-4 time—the principal theme of which opened the composition.



Photo by Lifshy & Brown

Adele Parkhurst

SECOND CONCERT

Thursday Evening, May 18

Procession of the Knights of the Holy Grail, from "Parsifal" - - WAGNER

Richard Wagner was born May 22, 1813, at Leipzig; died February 13, 1883, at Venice.

The logical sequence of Wagner's works, especially when viewed in the light of their ethical import, could have no other ending than "Parsifal." After the extinction of the old cosmogony—in the "Götterdämmerung"—this mediæval Christian legend comes as a fitting conclusion. Ignoring all that may be said as to the comparative music merits of this work, "The Ring," or "Tristan," the fact remains that in it he gave to the world a work which is permeated with the highest ideality, and which, in its proper environment—which, by the way, is not to be found anywhere but in Bayreuth—is in truth a "Drama for the Consecration of the Stage." The kinship of "Parsifal" and "Lohengrin" is apparent, and the subject was one that appealed to him with great power. Could Wagner, with his dramatic insight, have ordered the course of his life, he could not have conceived of a more fitting "Swan Song" than this.

Concerning the story of "Parsifal" Ernest Newman (*Wagner*, 1904) wrote:

"The events anterior to 'Parsifal,' which are communicated to us during the drama itself, are as follows: The Holy Grail—the cup used at the Last Supper—is in the possession of the knights of the Grail, whose castle is at Montsalvat, in Spain. When Titurel, their leader, is near his end his son Amfortas is appointed to succeed him. Near by lives Klingsor, a magician, who, too sensual and worldly to be made a knight of the Grail, even after mutilating himself, has his revenge in seducing the knights by means of lovely women. Amfortas himself has succumbed to one of these—Kundry, a strange being, who, for laughing at Jesus when He was carrying His cross, has been doomed to wander in torment until some one shall deliver her by his love. During the infatuation of Amfortas, Klingsor takes from

him the holy spear, the weapon with which the Roman soldier had pierced the Savior's side. With this he gives Amfortas a wound that nothing can heal. The brotherhood thus mourns the loss of the spear, while Amfortas endures, in addition to his physical agony, the mental pain of knowing that all their misfortunes are due to his sin."

In the first act of the drama it is stated by Gurnemanz, a knight of the Grail, that there can be no recovery for Amfortas so long as the spear remains in the hands of Klingsor, and that a voice from the Grail had declared that "a guileless fool, the chosen one," alone could effect a cure. Parsifal appears, and having killed a swan is bitterly reproached for his savage act by the assembled knights. Gurnemanz, believing that he may be the guileless fool, takes him to the Hall of the Grail in the hope that he will bring redemption to the stricken king.

The Knights of the Grail enter in solemn procession, that they may be given renewed strength by the uncovering of the Grail. King Amfortas is brought in on a litter, while the knights are standing at two long tables upon which cups have been placed. When Amfortas has uncovered the Grail, and the sacred chalice has been returned to its shrine, the cups on the table are seen to be filled with wine, and beside each one is a piece of bread. All the knights sit down and Gurnemanz beckons Parsifal to take his place beside him, but the latter stands as if struck dumb and motionless by the sights that he has seen. The knights rise from their repast and depart in the solemn procession with which they had entered the hall. Only Parsifal remains still motionless. Gurnemanz questions him as to the meaning of that which he has seen. Parsifal shakes his head; he has comprehended nothing. Gurnemanz pushes Parsifal out in anger, and as he follows the departing knights the curtain descends upon the scene.

TONE-POEM, "Death and Transfiguration," Opus 24 - - - - STRAUSS

Richard Strauss was born at Munich, June 11, 1864; still living.

Richard Strauss has won for himself so enviable a reputation, and his career has been so frequently the subject of discussion, that it is unnecessary to dwell upon it at this time. Richard Wagner once said: "Art was created that German criticism might know a new joy," and, in the case of Richard Strauss and his works, the "new joy" was experienced to the utmost. In his contributions there was so much that was novel and daring in his choice of subjects and their treatment that they favored the controversial atmosphere that has always been a source of delight to the aforesaid critics. Nor has the contention been confined to Germany, but, in the widest application of the term, has been international. At the present time the bitter controversialists are silent; whether they are gathering strength for new onslaughts we may not know, but if such is the case we will then be aware that the "veil of silence" has been lifted, for they are a noisy crew. Those who admire his art unreservedly see increasing proof that their judgment is well founded, while those who find little to their taste in his methods are equally convinced of the correctness of their points of view. A composer who has nothing to say never invites controversy, and no one has

denied to Strauss the possession of well-defined convictions; therefore, he is still more or less a storm-center. What his ultimate position will be rests with the future, and prophecy is futile.

As Thomas ("Tom") Moore found inspiration for his muse in music, so many modern composers, who write in the form in which "Death and Transfiguration" is cast, depend on art, poetry, some emotional experience, tradition, or narrative, for their program. The work we shall hear this evening is an exception to the rule in that the poem was inspired by the music. Alexander Ritter (1833-1896), the author of the poem, was a composer of note, and in reality, as Strauss himself declares, was the inspirer of his later style; therefore, their intimacy was artistic as well as personal.

"Death and Transfiguration" was written in 1889, and first heard in June, 1890. It engages the full modern orchestra and is so thoroughly delineative of the subject matter of the poem, the details of which it illustrates *seriatim*, that the best guide to its musical interpretation is found in the subjoined poem. The themes have distinctly marked contours and are so easily grasped by the attentive listener that it is the part of wisdom not to attempt a technical analysis, for a worthy one would be very complex and would be understood only by trained musicians, who do not need such assistance. Music has many avenues of approach to the soul, and the one set forth in the preceding paragraph is wide and has few gradients.

Largo (C minor, 4-4)

In a small and humble chamber,
Where a candle dimly burns,
Lies a sick man on his pallet,
Who a moment since with Death
Wildly, desperately has struggled.
Tranquil now he is, and sleeps,
While the ticking of the old clock
Is the only sound that's heard
In the room, whose calm appalling
Marks the near approach of death.
O'er the wan and wasted features
Melancholy smiles oft pass;
Does he, at life's very border,
Dream of childhood's golden days?

Allegro molto agitato

Death, tho' still kept in abeyance,
Grants not respite long for dreams;
Cruelly it shakes its victim,
And again begins the struggle.
Life and death, in conflict dire,
Wrestle for supremacy.
Neither has the victory gained,
And again doth stillness reign.

Meno mosso (G major, 4-4)

Prostrate is the patient lying,
Sleepless, but delirium weaves
Forms and scenes almost forgotten—
Scenes of life as they have passed.
With his mind's eye does he see them.

Marcato (E flat major)

Childhood's days—his life's bright morn—
In their innocence brightly beaming;
And again the sports of youth—
Feats achieved and oft attempted—
Till, to man's estate matured,
He to gain life's highest treasures
Fans his ardor into flame.

Tempo 1

What to him seemed bright and pure
To exalt it he endeavored:
This the impulse of his life
That has led him and sustained him.
Coldly, mockingly the world
Barrier after barrier raises.
When to him the goal seems near
Hindrances arise before him,

Still another round each barrier,
Onward, higher thou must climb!
Thus he strives, and thus endeavors,
Never swerving from the right;
What he strove for, what he sought,
With a yearning, heartfelt, deep,
Now he seeks in throes of death,
Seeks it, ah! but not to find it.
Tho' more clear and near he sees it,
Tho' it waxes e'en before him,
Still his spirit cannot grasp it,
And can nevermore complete it.

Allegro, molto agitato

Lo! one more and final blow
Grim, relentless Death is dealing;
Broken is the thread of life,
And the eyes are closed forever.

Moderato (C major)

Ah! but mighty strains to him
From the realms of heaven are pealing.
Found is what his soul has sought:
Blest release, transfiguration.

—English translation by Miss E. Buck.

"With the aid of this translation of Ritter's verse it is easy to follow the successive pictures which Strauss has presented in his music: the sick man, lying weak and worn with his struggle with death, dreaming of the days that are passed into the shadows of dimly remembered things; the renewed battle with the enemy who always wins; the respite; the vision of the life that has been and is nearly done, with its stages of childhood and youth and the stress and storm of manhood; the final struggle with death, and the awful moment of release. And the final scene, the transfiguration, is made evident, too, in the exalted character of Strauss' picturing, the gleaming harps, the majestic sonority of the brass."

Strauss has employed a large orchestra to express his poem in sound. The score calls for three flutes, two oboes, and an English horn, two clarinets and a bass clarinet, two bassoons and a double-bassoon, four horns, three trumpets, three trombones and tuba, three kettledrums, a gong, two harps and strings.

CANTATA, "The New Life" (*La Vita Nuova, Dante*) - - WOLF-FERRARI

For Chorus, Soli and Orchestra, Opus 9

MISS ADELE PARKHURST, Soprano; MR. REINALD WERRENATH. Baritone

Ermanno Wolf-Ferrari was born in Venice, January 12, 1876; still living.

That Dante's "La Vita Nuova" should not have inspired some composer long ere this to wed it to music seems strange, but it is fortunate that its beauties at last found so sympathetic an interpreter as Ermanno Wolf-Ferrari.

The career of the composer, while it has been an honorable one, and while in the course of his artistic activity he has given many proofs of real ability, really commenced with the composition of "The New Life," which is admittedly his greatest work.

The perfect union of Teutonic depth and sincerity of feeling, and Latin grace and fervor of expression, met with in this work, is somewhat unusual, and accounts for many of its most appealing characteristics. Italian music without melody is unthinkable—but that melody often lacks distinction. It is—since the Verdi of "Aida," "Otello" and "Falstaff," we may say *was*—frequently superficial. The Teutonic must, on the other hand—after Gluck pointed out the way—has been occasionally over-



Photo by Leiser

Romanus Wolf Fendler

insistent on dramatic fidelity and possibly, in some instances, a trifle unappreciative of the power of pure melody. Wolf-Ferrari—German on his father's side, Italian on his mother's—in his art gives us the charm of broadly conceived melody resting on a foundation of significant harmony. Invoking the aid of the modern orchestra, with its endless resources, and displaying consummate mastery of the heights and depths of vocal expression, the composer, animated by lofty poetic purpose, has given us one of the most beautiful creations of modern times. To say that, from the date of its first performance (Munich, March 21, 1903), "The New Life" has been accepted as in every way worthy of the immortal poem it illustrates is to record the consensus of critical judgment—a judgment endorsed by those who have listened to it uninfluenced by any critical bias. The work deserves, however, more than mere generalizations and may be better appreciated through the following non-technical analysis.

The Prologue opens with a charming introductory section for orchestra—E major, 9-8 time, *Cantando molto*—leading into a solo for soprano—"I am an angel fair"—to which a baritone solo, "These are the words we read in a vision," responds. The chorus is added at the words, "Love is the fire that ever fills me with rapture," and the ensemble proceeds in terms of broadly flowing melody, leading through several inspiring climaxes to the real climax at the words, "Their Lord we greet, whose name is Love immortal," which is a "typical" melody utilized frequently in succeeding numbers.

The First Part is introduced by a beautiful Spring Song, "Sweet rose of the morning"—A major, 3-8 time—for baritone solo and chorus. This song is as fresh and sparkling as a May morning. The text is given direction through the section—E major, *Più largo*—"More lovely than the roses, lady mine, thou appearest!" which, followed by a repetition of the theme of the first section, leads into the "Dance of Angels" ("o'er field and meadow, merrily"), in which, in the orchestration, the composer shows his originality. The pianoforte and seven kettle drums are added to the harp and strings. The drums are used, not as Berlioz employed them for purposes of noise-making, but to accentuate the basses playing *pizzicato*. Both the organ and pianoforte are treated as orchestral instruments throughout the entire work, thus enforcing Wolf-Ferrari's modernity. An Arioso—F sharp minor, common time, *dolcissimo*—for baritone, "Ye ladies all, that with love are acquainted," now ensues, followed by a Sonetto, which is one of the most original conceptions of the whole work and of great technical interest in that it is, to all intents and purposes, a modern intensified version of the "long measure" of the earliest Italian operas. It therefore lends itself to a style of delivery that may be termed a semi-improvisation. This is accompanied by the pianoforte alone, and is followed by an echo of the "Dance of Angels," B major, 6-8 time. The next number is a Canzone, "Lo, now an angel calleth," for chorus, the opening tenor phrase of which yields an important typical motive. The first section ends in a thrilling climax, "Lord!" thrice repeated. Heralded by an interesting orchestral interlude—3-4 time—enters one of the most charming bits of writing in the entire work, "On earth is a wonder revealed." A strong unison passage, "Then spake th' Almighty," is followed by a choral-like section ending in a *pp* statement of the typical melody heard in the Prologue, to which the Cor Anglais gives individuality. An orchestral Intermezzo—E minor, common time—is succeeded by a baritone solo—"Ye that bear the burden of bitter sorrow." A violin solo—F major, common time, *Adagio*—leads to a chorus for female voices, which is one of

the most exquisite products of the composer's genius. The violin solo—*quasi recitativo*—and the characteristic accompaniment motive of the Arioso are significant features in the orchestra, while the melody and harmony of the voices illustrate ultra-modern practice. Note the wonderful effect of the harmonies accompanying the last two words of the line, "That such as fain would have gazed upon her." Such a treatment, in which chords are used as a painter would use color, constitutes one of the charms of the "idiomatic speech of music"—a phrase which has the sanction of Richard Wagner. Also note the typical melody given out by the oboe *pp* in the concluding measures.

None but a professional art critic—or a dictionary-maker—can control enough adjectives to worthily characterize the beauty of the solo, "So pure and fair and holy seems my lady," with which the Second Part opens. A happy inspiration was the use of the most striking melodic phrases of the *Cansone*. After the final phrase, "That bids the spirit sigh ever!" comes the gloom of Beatrice's death, orchestra with the unaccompanied chorus, "Quomodo sedet sola civitas," leading into a magnificent unison melody for basses, and later for full chorus, "Beatrice hath departed." The *Finale*—C minor, common time, *declamando*—opens with a despairing note, "Weary, so weary, of infinite sighing." The accompaniment to this is for pianoforte alone. The solo part is interrupted by cries of "Ah! Ah!" by the chorus. In this section the orchestra develops tremendous intensity. Dying to *pppp*, the second division of the *Finale*—C major, 6-4 time, *Adagio sostenuto*—introduces the theme of "So pure and fair." Then, through a *crescendo*, leading into the most intense modern harmonic and rhythmical schemes—6-4, 3-4, 4-4, 5-4, 6-4 in quick succession—the chorus is introduced as a part of the orchestras mass—as the singers merely vocalize on "a"—and an inspiring climax is reached. The real climax, however, comes with the soprano solo, on one tone, "I dwell in peace"; the response, "May all blessings be thine!" (baritone), and the soft chords—*tranquillo*—through which the work comes to an end.

Without doing violence to the spirit of Wolf-Ferrari's conception, one may consider the baritone the personification of Dante, while in the opening solo in the Prologue—and in the concluding measures of the *Finale*—the voice of the glorified Beatrice is heard.

PROLOGUE*

PRELUDE (Orchestra)

SOLI AND CHORUS

SOPRANO SOLO.—I am an angel fair, from
Paradise descending,
I come to tell you of its joys unending,
All the vain delights this world can offer
transcending!
From Heav'n I come, to Heav'n am I
returning,
And who, beholding me, knows nought
of Love's strange yearning,
Then Love to him shall ever be hidden
treasure.
To give light to all in fullest measure,

To sing the praise of beauty was I
chosen.

From the heights of Heav'n am I de-
scending,

To tell ye, O mortals, of love unending.

BARITONE SOLO.—These are the words
we may read in the vision of an
angel to us revealed,

And I, who as my very life those bright
eyes cherish,

Must surely perish

If they be concealed.

What tho' the wound be deep, and
naught may heal it,

Yet will I still gaze upon those eyes
enthraling,

Till in a torrent all my tears are falling,
Till in a torrent bitter tears are falling.

* The poems by Dante on which the Prologue is based are included in the Supplement to the Italian editions of the "Vita Nuova."

CHORUS.—Love is the fire that ever fills
me with rapture,
Love is the fire that fills my being,
Love is the magic flame filling my heart
with rapture.
To every soul that suffers now give we
greeting.
And those who know the joy and pain
of loving,
Their Lord we greet, whose name is
Love immortal!

THE FIRST PART

BALLATA*

BARITONE SOLO.—Sweet rose of the
morning,
The meadows adorning,
With dew-laden petals
Upturned to the sunlight,
In fair woodland mazes
I'll sing thy praises!

CHORUS.—With sound of joyous singing
The meadows shall all be ringing,
As merrily the maidens greet thee,
Pretty rose, pretty rosebud of morning!

BARITONE SOLO.—As all the birds of
heaven
From morning until even—

CHORUS.—The woodland choir rejoices
From morning until even—
In the branches are singing,
All hearts are singing,
Because the winter's over,
And the springtime is coming,
And all her joys await the happy lover.

BARITONE SOLO.—More lovely than the
roses,
Lady mine, thou appearest!
Unto me the best,
The dearest that all this world discloses!

CHORUS.—Dearest!
By the spell of thy beauty
Human hearts thou ensnarest;
More fair than is the fairest;
Of Nature's children rarest!

BARITONE SOLO.—Lo! all thy sisters hail
thee as "Dearest!"
(As thou art, love!)
The charms that are thine, love,
Say who shall recount them?

* Probably not by Dante.

'Twas bounteous Nature crown'd thee
Queen among mortals!

CHORUS.—Dearest!
Yet not alone for mortals
Was thy beauty created,
Since the Almighty
In thee delighted.

BARITONE SOLO.—Let the light of thy
presence
Dispel all grief and sadness,
And fill my heart with gladness.
If I declare my passion
For thee in this fashion,
Beauteous lady, ah! do not chide me,
Since it is Love that sways me,
'Tis Love, 'tis Love!
And his might may ne'er be resisted.

DANCE OF ANGELS

("O'er field and meadow merrily")

ARIOSO

["After this, it chanced that, as I
passed along a path beside a stream of
clear water, so great was my desire for
speech, that I pondered upon the method
of my utterance; and it seemed to me
unfitting that I should speak of her save
as I addressed other ladies in the second
person, and not *all* ladies, but only such
as were gentlewomen, not women merely.
So, then, I declare that my tongue spake,
as of its own accord, and said: *]

BARITONE SOLO.—Ye ladies all, that with
love are acquainted,
With you I fain would speak of my
own lady;
Not that I rightly may sing of her
praises;
But by discourse of her my mind is
eased.
When I muse on all her beauty,
Then Love upon my heart doth shed
such sweetness
That, if my courage did not wholly fail
me,
The words I uttered should move all
hearts to love!

SONETTO

[Then the longing came to me to say
more in praise of my beloved and to
show thereby how this love for her
awoke, and how she not only roused the

* Vita Nuova, Chapter XIX.

slumberer, but, though Love was not, yet in marvellous wise did she create him. So, then, I indited the following sonnet:]

BARITONE SOLO.—Within my lady's eyes
Love sits enthroned;
Thus she ennobles all on which she
gazeth,
And as she passes all men turn towards
her,
And him she greeteth feels his heart
a-trembling.
His glance he turns away and is
ashamed;
Aware of all his sin for which he sor-
rows.
Wrath at her glance doth flee, and hate
is banished!
Prithee, help me, O ladies, to do her
honour!
All thoughts that are both humble, sweet
and lovely
Dwell in the heart of him to whom she
speaketh;
Whoso beholds her, he doubly is blessed!
All that she seems when she smiles for
a moment
May not be told nor retain'd in the
mem'ry;
A miracle divine is she, my lady!

(The dance recurs; an echo, as it
were, that dies in the distance.)

CANZONE*

CHORUS.—Lo! now an angel calleth,
All divine knowledge possessing,
And sayeth: Lord!
On earth is a wonder revealed
That proceeds from a soul
Whose glory reaches even hither,
Since Heaven not another thing requir-
eth save her alone,
Now of its Lord doth crave her.
Ev'ry saint for this mercy doth clamour.
Pity alone yet protecteth our treasure.
Then spake th' Almighty (for well He
knoweth my lady):
In peace I pray ye to suffer,
O my beloved!
That she, your hope, yet stay upon the
earth awhile,
Where dwells one who sorely dreads to
lose her;

* A continuation of the Canzone in Chapter
XIX of the Vita Nuova, the beginning of
which occurs in the Arioso.

And when in hell he shall say unto the
damned:

"The hope have I beheld of God's
elected."

[Then, sighing deeply, I said within
myself, "It must some time come that
the most gentle Beatrice must die."

Then came such great dismay that my
brain began to work as the brain of one
demented... and so strong was this idle
imagining that I seemed to see my lady
dead....

At the sight of her such humility pos-
sessed me that I called unto death, say-
ing, "O sweetest Death, come to me,
and be no longer harsh to me.... And
already I had said, 'O Beatrice,' when,
rousing myself, I saw that I had been
deceived."*]

INTERMEZZO

(Orchestra)

["After this, not many days passed
when the father of that most wondrous
and noble Beatrice departed this life and
passed to that glory which in very truth
is eternal. And, according to the cus-
tom, many ladies assembled where
Beatrice was weeping grievously! and I,
seeing several ladies returning from her,
overheard them speaking of my beaute-
ous one and of how she was grieving.
.... Then, after reflection, I resolved to
indite something wherein I should in-
clude all that these ladies had said....
Thus I wrote two sonnets."†]

PRELUDE

(Orchestra)

SONETTO I

BARITONE SOLO.—Ye that the burden
bear of bitter sorrow,
With downcast eyes all your anguish
betraying,
Whence come ye hither that thus all
your faces
Wear the expression of a gentle pity?
Have ye beheld her, our lady most gra-
cious?
Seen her sweet face that in love's tears
is bathed?
Tell me, ye ladies, as my heart doth tell
me,
Since thus I see you go, with mien de-
jected;

* Vita Nuova, Chapter XXIII.

† Vita Nuova, Chapter XXII.



Photo by Hill

Reinold Kerreurath

If ye have come, then, from all her great
sorrow,
Stay with me for a season here, I pray
you!
And how it fares with her, O tell me
truly!
Your eyes have wept, and even now are
weeping!
Ah! when I see ye sad, of joy bereaved,
My heart doth grieve because that ye
are grieving.

SONETTO II

CHORUS (Female Voices).—Art thou,
then, he who so often hath chanted
to us,
And us alone, of our dear lady?
In very truth is thy voice like his voice;
Yet is thy face as the face of another.
And wherefore weepst thou? for lo!
Thy grieving with pity fills our hearts
who hear thy plaint?
Hast thou, then, seen her weep
That thou from us canst not conceal the
grief within thy bosom?
Leave this weeping to us; 'tis we should
sorrow;
(It were a sin if ye sought to console
us),
Since her sweet voice have we heard
thro' her weeping!
Yea, in her face such bitter grief
abideth
That such as fain would have gazed
upon her
Would there have straightway fallen
dead before her.

THE SECOND PART

["She shewed herself, I say, so gentle
and so kind that all who beheld her felt
a noble and sweet delight beyond ex-
pression; nor could anyone look upon
her without he sighed. Such and more
wondrous things yet were wrought by
her marvellous virtue. Then I, consid-
ering this, and desirous to resume the
theme of her praises, resolved to write
something that should make others, and
not alone those who could see her with
the eyes of the senses, know such things
concerning her as words have power to
proclaim. So, then, I wrote this son-
net."*]

* Vita Nuova, Chapter XXVI.

BARITONE SOLO.—So pure and fair and
holy seems my lady
That, as she passes and unto all gives
greeting,
Ev'ry faltering tongue finds nought to
utter,
And eyes no longer dare to gaze upon
her.
She goes her way, if praise of her she
heareth,
Clad in the modest garb of sweet hu-
mility;
She seems an apparition newly descend-
ed from Heaven to earth, unto us
a marvel displaying!
So pleasant doth she seem to those who
see her,
To human hearts such sweetness she
imparteth,
That none indeed may know save those
who prove it.
Behold, from out her sweet lips there
cometh a sigh low and tender,
That bids the spirit sigh for love, sigh
ever!

LA MORTE

THE DEATH OF BEATRICE
(Orchestra)

["How doth the city sit solitary that
was full of people! How is she become
a widow, she that was great among the
nations!" (Lamentations of Jeremiah
i, 1.)]

RECITATIVE

CHORUS.—"Quomodo sedet sola civitas
plena populo!
Facta est quasi vidua, domina gentium."

CANZONE*

CHORUS.—Beatrice hath departed to
highest heaven,
To the kingdom where the angels are
at peace;
With these she dwelleth, and you, ladies,
hath forsaken.
'Twas not the bitter biting frost that
took her,
Nor yet the summer heats, to others
deadly;
Nay, 'twas her goodness, 'twas her good-
ness only!
And from her radiant meekness arose
such glory,
Filling the heav'ns with the fame of her
goodness,

* Vita Nuova, Chapter XXXII.

That e'en th' Eternal Sire was moved
to wonder,
And at last he desired to call unto Him-
self such blessed beauty,
And bade her from this earth ascend to
Heaven,
Counting this tedious life of strife and
sorrow

As all unworthy of so fair a creature.

[Mine eyes were like two things which
longed to weep, and it often chanced
that from their long continued weeping
they were surrounded with a purple hue
such as the halo worn by martyrs.†]

SONETTO

BARITONE SOLO.—Weary, so weary of
infinite sighing, my heart alas!
Thro' blighted love is broken;
Now, mine eyes fail me, and their
strength is exhausted,
Nor can they glance at folk that would
behold them!
In truth, they seem as they were twin
desires that long to be weeping and
to show their sorrow,
And often do they weep so much that
Love doth circle them as with a
martyr's halo.
Thoughts such as these and all the sighs
I utter
Fill this poor heart of mine with such
great anguish
That Love within my soul doth faint
and languish.
For, graven on themselves, these mourn-
ers bear it,

† Vita Nuova, Chapter XI.

That sweetest name of her, my gentle
lady,
And many words of grief touching her
dying.

CHORUS.—Ah! Ah! Ah!

[After this sonnet I beheld a wondrous
vision wherein I saw things which made
me resolve to say nought else concerning
my Blessed one until I could discourse
more worthily of her. And to this end
I labour all I can, as truly she knoweth.
Wherefore, if it please Him by whom
all things live that for some years yet
my life shall last, I hope to say that
concerning her which never yet hath
been said concerning any woman, and
then it may please Him who is the Lord
of courtesy that my soul may go hence
to behold the glory of its lady, to-wit:
of that blessed Beatrice who in glory
gazeth upon the countenance of Him *qui
est per omnia saecula benedictus*.*]

CHORUS.—“a” (vocalizing).

SOPRANO SOLO (a voice sounding from
Heaven).—May blessings ever at-
tend thee, beauteous spirit.
I dwell in peace.

BARITONE SOLO.—May all blessings be
thine!

[English translation. Copyrighted by
Percy Pinkerton.]

* Vita Nuova, Chapter XLVIII.

THIRD CONCERT

Friday Afternoon, May 19

- (a) "THE FISHERMAN'S PRAYER" - - - - - A. M. MYRBERG
(b) "GAY LIESEL" - - - - - KARL WAHLSTEDT

CHILDREN'S CHORUS

- (a) "THE FISHERMAN'S PRAYER" - - - - - A. M. MYRBERG

Silence over all, while the moon her course is keeping,
Shining bright and clear out of the midnight sky;
Mother Earth below, 'neath the heav'nly blue, is sleeping;
Countless stars are peeping from their home on high.

Silence on the deep, where the fisher's boat is lying;
Wavelets lap her keel, lightly they sink to rest.
Sitting calmly there, gazing into space and sighing,
Sweetly sings the boatman, lulled on ocean's breast.

CHORUS

Hear, Holy Father, my prayer!
Holy Father, hear my prayer!
Father of fisher folk, keep me 'neath Thy shelt'ring care.

- (b) "GAY LIESEL" . - - - - - KARL WAHLSTEDT

When the Maybells all are ringing,
When the sky o'erhead is blue,
When the happy birds are singing,
And the crocus buds are new,
When the breezes joyance bring,
Then, ah, then, 'tis merry spring!

When the fields of grain are waving,
When the lambs frisk on the lea,
When the waves the shores are laving,
And the ships plow thro' the sea,
When the rose is in its prime,
Then 'tis lovely summer time!

When the flocks go hither, thither,
 Grazing wide upon the wold,
 When the pods of milkweed wither
 And the trees rain floods of gold,
 When the purple grapes appear,
 Then is mellow autumn here!

CHORUS

Then Liesel is happy, Tra-la, tra-la!
 Then Liesel is happy and dances with glee.
 Then Liesel is happy, Tra-la, tra-la!
 Liesel is good as a maiden can be.

ARIA, "Una voce poco fa" (A little voice I hear), from "The Barber of Seville" ROSSINI

MISS MEISLE

Gioachino Antonio Rossini was born at Pesaro, February 29, 1792; died at Reulle, November 13, 1868.

Among the operas written by the "Swan of Pesaro," none is more deserving of the admiration of the modern world than "The Barber of Seville." It frankly makes no appeal through dramatic unity, and but little exercise of the intellect is required to appreciate it to the full. The score abounds with "narcotizing melodies," as Wagner calls them, and it needs but the acceptance of a point of view, which is the direct antithesis of that defined by Wagner, to find in this opera unalloyed pleasure of a type that involves neither mental fatigue, emotional tension, nor the exercise of fantasy. Rossini understood the possibilities of the voice as Liszt understood the piano-forte and Paganini the violin, and he was, besides, a real genius of commanding power.

The rôle of Rosina was originally written for contralto, though nowadays it is one of the delights of coloratura sopranos possessing the highest vocal gifts and most consummate training. The aria will be sung in the key in which it was originally written and sung at its first performance in the Argentina Theatre, in Rome, February 5, 1816.

Translation of the text is appended:

A little voice I heard just now;
 Oh, it has thrill'd my very heart!
 I feel that I am wounded sore;
 And Lindor 'twas who hurled the dart.
 Yes, Lindor, dearest, shall be mine!
 I've sworn it, and we'll never part.

My guardian sure will ne'er consent;
 But I must sharpen all my wit:
 Content at last, he will relent,
 And we, O joy! be wedded yet.
 Yes, Lindor I have sworn to love!
 And, loving, we'll our cares forget.

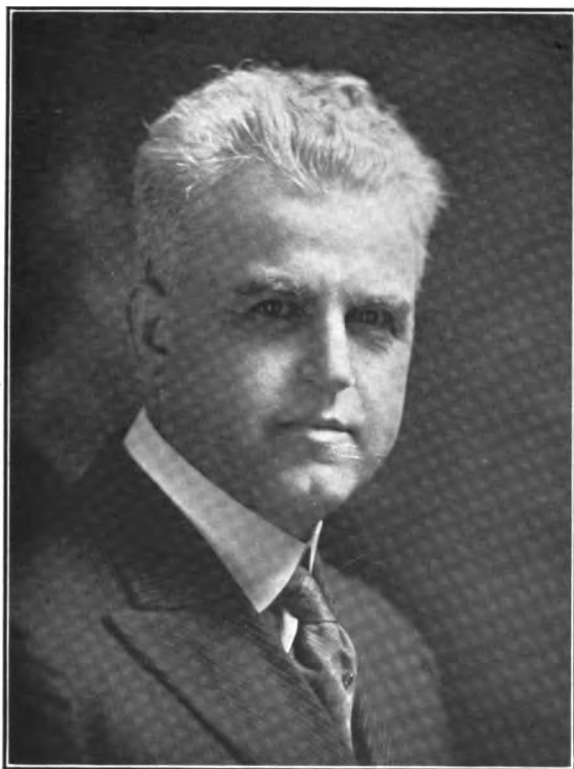


Photo by Becker

Geo Oscar Bonser

TWO A CAPPELLA CHORUSES:

(a) "Shepherds on the Hills" - - - - - TH. MADSEN

(b) "The Evening Bells" - - - - - FRANZ ABT

CHILDREN'S CHORUS

(a) "SHEPHERDS ON THE HILLS" - - - - - TH. MADSEN

Shepherds on the hills
Are waiting for the day,
The happy, happy day, to come
When they may bring their lambkins home,
No more, no more to roam
Upon the windy heights.
Already birds begin to make
Their southern flights, their southern flights;
Begin to make their southern flights.
The flocks and herds, the flocks and herds
Look down with eager, longing eyes,
Where now the winter home alluring lies.

Grass is growing sere
Upon the mountain side;
The forest trees in sunset rays
With fires of golden glory blaze,
And fallen withered leaves
Are scatter'd ev'rywhere.
The autumn nights are growing cold;
A tang of frost is in the air,
A tang of frost is in the air.
Within the fold, the shelt'ring fold,
The mountain men collect the sheep,
And thro' the dreamy night hours lightly sleep.

(b) "THE EVENING BELLS" . - - - - FRANZ ABT

The evening bells are calling
To still the toil of day,
And softlier yet is falling
The sunset's mellow ray.
On wings of peace the dark draws night,
To hide our earth from Heaven's eye;
Yet safe in God's own sight
Shall rest the blessed night;
The blessed night in God's own sight.

The stars begin to wander
Across the azure heights;

From shining deeps up yonder
They draw their faithful lights.
They say our Father reigns above
And calls our hearts to Him in love;
His tender care shall keep
His children while they sleep;
His tender care keeps while we sleep.

Serene the moon comes soaring
Above the silent wold;
Across the darkness pouring
Her radiant, royal gold.

So o'er our darkest hour shall rise
 Pure peace and solace from the skies;
 For O, with God's own light
 Shall shine the blessed night;
 With God's own light the blessed night.

ENGLISH SONGS:

"By a Lonely Forest Pathway"	- - - - -	CHAS. T. GRIFFES
"Dirge"	. - - - -	HORACE JOHNSON
"The Babe in the Garden"	- - - - -	EMERSON WHITHORNE
"Where the West Begins"	- - - - -	FRANK LAFORGE

MISS MEISLE

"BY A LONELY FOREST PATHWAY" - - - - - CHARLES T. GRIFFES

By a lonely forest pathway	Hear them whisp'ring and complaining,
I am fain at eve to flee	Till my tears, my tears arise.
To the dreary rushy beaches,	And I fancy 'tis the accents
Dearest, there to dream of thee!	Of thy voice that round me play,
And I watch the woods grow darker,	Till the music of thy singing
Hear the reeds' mysterious sighs,	On the water dies away.
	—Henry G. Chapman.

"DIRGE" - - - - - HORACE JOHNSON

Rough wind that moanest loud,	Sad storm, whose tears are in vain,
Grief too sad for song, too sad for song,	Bare woods, whose branches stain
Wild wind, when sullen cloud	Deep caves and dreary main,
Knells all night long:	Wail for the world's wrongs.
	—Percy B. Shelley.

"THE BABE IN THE GARDEN," Opus 39, No. 1 - - - EMERSON WHITHORNE

When our babe he goeth walking in his garden,
 Around his tinkling feet the sunbeams play;
 The posies they are good to him
 And bow them as they should to him,
 As fareth he upon his kingly way;
 The birdlings in the wood to him
 Make music, gentle music, all the day,
 When our babe he goeth walking in his garden.

—Eugene Field.

"WHERE THE WEST BEGINS" - - - - - FRANK LAFORE

Out where the hand-clasp's a little stronger,
Out where the smile dwells a little longer,
 That's where the West begins;
Out where the sun is a little brighter,
Where the snows that fall are a trifle whiter,
Where the bonds of home are a wee bit tighter,
 That's where the West begins.

Out where the skies are a trifle bluer,
Out where friendship's a little truer,
 That's where the West begins;
Out where a fresher breeze is blowing,
Where there's laughter in every streamlet flowing,
Where there's more of reaping and less of sowing,
 That's where the West begins.

Out where the world is in the making,
Where fewer hearts with despair are aching,
 That's where the West begins;
Where there's more of singing, and less of sighing,
Where there's more of giving and less of buying,
And a man makes friends without half trying,
 That—that's where the West begins.

—*Arthur Chapman.*

CANTATA, "A Song of Spring" - - - - - CARL BUSCH

CHILDREN'S CHORUS

When the springtime early
Scatters snowdrops pearly,
Ev'ry whisp'ring breeze
Sings among the trees;
Sweet crocus-bells through the ling'ring sleet
Ring their chimes so sweet;
Rain—warm spring rain—lingers,
Caught in bright sunbeam fingers;
On each thorn a bud is born or a green leaf is
 uncurled;
From its bonds bursting free,
The brook sings its glee;
On each thorn a bud is born, rain-empearl'd;
For "God is in His Heav'n; all's right within the
 world!"

Sunny days and showery,
 Rose-white days and flowery,
 Now bluebird sings a love-song from each blossom'd
 spray;
 See the apple, plum and cherry blooms
 That sift across the verdant orchard glooms
 Where little children play;
 Ev'ry whisp'ring breeze
 Sings among the trees;
 While robin from the wood's recesses
 The bright world caresses.

See, sweet grow the violets—
 Not one little flow'r regrets
 Days of pain when sleet and rain were all about them
 hurl'd;
 Though the skies were darken'd,
 To a voice they harken'd,—
 "While God's in His Heaven, all's right, all's right in
 the world!"
 Buttercups and daisies
 Dance in golden mazes,
 Dance to happy phrases where the breeze sweeps
 over,
 The brook, half sleeping while the sun is high,
 Now dreams its happy dreams of the far blue sky,
 Winds all a-blow secrets know of the clover.

Now thrushes gaily sing,
 Lilies tenderly ring,
 For earth discloses
 Her joy in roses—
 In roses all aglow
 And in roses like snow!
 "Joy!" sing the birds of summer; "Joy!" sing the
 birds in their rapture;
 Come, songs of springtime, the happy spring
 repeating,
 Songs, glad songs of spring, now completing;
 We their ecstasy capture,
 Joy is ev'rywhere unfurld
 In the glad green world!
 "God is in His Heav'n—
 And all's right with the world!"

—Alice E. Allen.



Photo by Acadia

Kathryn Meisle

Third Concert

41

ARIA, "O don fatale," from "Don Carlos" - - - - - VERDI

MISS MEXIE

Guiseppe Verdi was born at Roncole, October 9, 1813; died at Milan, January 17, 1901.

"Don Carlos," from which the aria through which the Italian master makes his first appeal in this series is taken, was produced at Paris, March 11, 1867. In it Verdi gave evidence of the growth, both on the musical and dramatic side, which culminated in the works which, beginning with "Aida" (1871), belong to his third period of creative activity. It was not received with enthusiasm; indeed, its success was but moderate. Whether this was due to a lack of perception on the part of the public or the absence of qualities compelling success we may not know, but the infrequency with which it is given would seem to indicate that it did not possess elements of popularity. This judgment, or, more strictly speaking, opinion, need not be considered final, for the history of opera is full of instances in which the verdict of the public ran counter to the evidence. The text of this aria, which will be sung in Italian, is herewith appended in an English translation:

Oh, fatal dower,
Oh, cruel boon,
Which Heav'n to me in madness has granted!
What maketh men so vain and haughty!
Curses be on it! curses be on my beauty rare!
Tears, only tears bring consolation;
All hope is vain, I wake to pain!
Dreadful my crime works but desolation,
My peace of mind comes ne'er again!
Curses be on it! Beauty so rare!
Ah! Curses be on it! O beauty so rare!

O queen, I love so,
My heart's blind madness
Has brought thy crown
In ruin down.
Far, where some cloister
May suit my sadness,
O let me hide from Heav'n's just frown!
Ah, me! ah, me! Sweet queen, I love so!

Great Heav'n! tomorrow Don Carlos, it may be, will
die for my crime!
Ah! one day is left me,
And hope smiles benignly.
Praised be the Lord on high, praised be God on high!
His life I'll save!
A day is left me. Ah! praise to God, to God on high!
His life I'll save! —Translated by Nathan Haskell Dole.

- (a) "THE MINUET" - - - - - MOZART
 (b) "THE APRIL, FOLK" - - - - - MAX BRUCH

CHILDREN'S CHORUS

- (a) "THE MINUET" - - - - - MOZART

When dames wore hoops and powdered hair,
 And very strict was etiquette,
 When men were brave and ladies fair,
 They danc'd the minuet.
 Slippers, high-heeled, with pointed toe,
 Trod stately measures to and fro;
 Quite demure, sedate, and bowing low,
 They danced the minuet.

Over his lady's outstretch'd hand
 Each gallant bends right gracefully;
 Gracious of mien, with manner grand,
 She sweeps a courtesy.
 Our whirling steps of modern days
 Those lords and ladies would amaze,
 Yet the minuet we still must praise
 For grace and dignity.

- (b) "THE APRIL, FOLK" - - - - - MAX BRUCH

South wind to the elm tree calls,
 "Lovely spring is coming!"
 Bull-frogs answer, "Glu, glu, glu!"
 Robin pipes it, "Tootle, too-tle too!"
 Bluebirds join the chorus. Bluebirds!
 All the world is mad with April!
 Shout the happy news afar,
 "Lovely spring is coming!"
 Shout the happy news afar,
 "Lovely spring is coming!"

Willow doffs her furry cap,
 Shows her yellow tresses,
 Shows her yellow tresses;
 Violet whispers, "Wait for me!"
 Scarlet decks the budding maple tree;
 Waiting, mating;
 Maples blushing o'er us. Maples!

All the world is mad with April!
 Song and color, greeting are;
 Lovely spring is coming!
 Song and color, greeting are;
 Lovely spring is coming!

Peoples from their windows look,
 Eyes and hearts are eager,
 Eyes and hearts are eager;
 Out of doors they slyly slip,
 Toss the glad news from lip to lip;
 Glancing, dancing;
 Old folk did before us. Old folk!
 All the world is mad with April!
 Heart and hope to joy unbar,
 Lovely spring is coming!
 Heart and hope to joy unbar,
 Lovely spring is coming!

FOURTH CONCERT

Friday Evening, May 19

OVERTURE, "Liebesfrühling" ("Springtime of Love") - GEORG SCHUMANN

Georg Schumann was born at Königstein, October 25, 1866; still living.

Under the direction of Arthur Nikisch, this overture was first played at one of the Philharmonic Concerts in Berlin, April 1, 1901. The name given to it on that program was "Freulingsfeier," and the writer of the program analysis—probably inspired by the composer—asserted that "the music was intended not only to portray the exaltation of nature, awakened and blossomed into Spring, but—and this much more—the dawn of joy in the hearts of men and the rapture that springs from the awakening of love." Before the work was published the composer withdrew the symbolism of his work by giving it the present title.

The outstanding events in Georg Schumann's musical life may be summed up in these sentences: "Georg Schumann obtained his first education in Dresden, but in 1881 he entered the Conservatory of Leipzig as a pupil of Reinecke, Jadassohn and Zwintscher. The musical impulses of the young composer were, however, encouraged at a much earlier period. His grandfather was the cantor of the church at Königstein, and Schumann's father was music director and conductor of the small orchestra which was the pride of the little town. The boy obtained, even at the age of four, an insight into musical things by reason of his constant attendance upon the artistic activities of his father and grandfather. Much of his interest in orchestral composition was the result of experiments with instruments which were the property of his paternal parent. Young Schumann made a practical acquaintance with the kettle-drums, flute, double-bass, horn and clarinet, and he had been given lessons in piano playing by his father long before it was thought necessary to send the boy to Dresden to obtain systematic instruction.

"Schumann's progress in the musical career, upon leaving the Conservatory of Leipzig, was rapid. He conducted the Dantzic Gesang Verein from 1890 until 1896. He was called, in the latter year, to direct the Bremen Philharmonic Orchestra, a

position which he held until 1900, when he moved to Berlin as the conductor of the Berlin Singakademie."

Georg Schumann's works for orchestra comprise two symphonies (respectively in B minor and F minor); the overtures, "Springtime of Love," "To a Drama," and "The Joy of Life"; Serenade; Symphonic Variations for organ and orchestra; suite, "Carnaval Time"; Variations and Double Fugue on a Jolly Theme; Variations and Fugue on a Theme by Bach; and the choral work, "Ruth."

"The overture is scored for two flutes and a piccolo, two oboes, two clarinets, two bassoons and a double bassoon, four horns, two cornets and two trumpets, three trombones and a tuba, kettle-drums, triangle, cymbals and strings. The sonata form is clearly outlined in the construction of the work. The principal subject—*Allegro-simo con anima*, G major, 6-8 time—is heard in the violoncellos, a palpitating figure in the wood-winds accompanying it. The second subject in D major is announced by the clarinet (*un poco tranquillo*). These materials are then given development and the usual Recapitulation brings the work to a conclusion."*

A PSALMODIC RHAPSODY (new) - - - - - Stock
For Chorus, Tenor, Orchestra and Organ
MR. RICCARDO MARTIN, Tenor
THE CHORAL UNION

Frederick A. Stock was born November 11, 1872, at Jülich; still living.

On Festival programs in the past have appeared several of the orchestral compositions of Mr. Stock, among them being "After Sunset," Symphonic Waltz; "Festival March and Hymn to Liberty"; "March and Hymn to Democracy." "A Psalmodic Rhapsody," however, serves to introduce the conductor of the evening's program as a composer in the field of choral literature. This performance of the work is the second in America; the initial presentation having taken place at a concert of the North Shore Festival Association, at Evanston, Illinois, in June, 1921, for which organization—under the distinguished leadership of Dean Peter C. Lutkin of Northwestern University—"A Psalmodic Rhapsody" was written, and to which it was dedicated by the composer.

"A Psalmodic Rhapsody" is a brilliantly written work of great breadth of expression and strong contrasts. It is laid out in three major sections: the first and third for chorus, in which joyful, festive praise is expressed; the second, for solo tenor, is inspired by reverential meditation on the "Lord, who maketh heaven and earth." Within these broad divisions there are other smaller sections which invite attention.

The work opens with an immediate *forte* statement of a theme (*moderato*—non troppo *Allegro*—3-4 time) which forms the woof and warp of the orchestral and choral fabric. As this theme is of great importance, it is repeated, this time with a harmonization that gives a clue to future methods of treatment—bold, turgid, dissonant chords which seek and find resolution. It may be stated at the outset that the melodic phrase throughout the work is for the most part diatonic, yielding an effect

* Chicago Symphony Orchestra, Ninth Program, December 11-12, 1914.

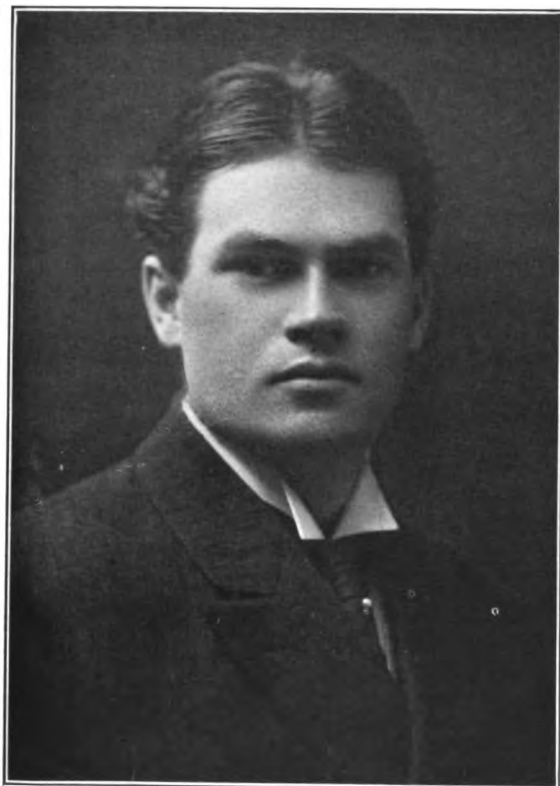


Photo by Mishkin

Ricardo Mattos

of strength and dignity; the frequent use made of enharmonic *spellings* gives greater "lift and sweep" to the choral phrase. The orchestra finds its varied paths through devious melodic ways, but never detracts from the main purpose, that of intensifying the expression of the text as enunciated by the chorus.

The brief orchestral introduction leads directly into the choral statement in octaves of "Sing ye to the Lord a festive song," which mounts to a climax in "And shout unto God the Lord." A dance rhythm forms a background for the phrase "Shout unto God and clap your hands," interrupted, however, by the changing mood of "The Lord our rock and our defense." The dance is resumed, and after the words "And the Lord is gone up with the sound of the trumpet" the trumpet in the orchestra announces the principal theme again. And unusual effect is to be noted in the treatment of "For the Lord is high! and to be feared." "He is our Lord and King" marks the first appearance of the main theme in the choral parts. It is developed freely in fugal style, the counter subject being used later in a quasi episodical passage, "We bend our knees, and sing His praise." Interesting augmentations and diminutions of the main theme appear constantly in these sections, giving coherency to the tonal structure. The ascent to the climax of the first division begins with "Praise Him" and mounts through varied rhythms and harmonies to a peak on "Sing His praise with voices of triumph, praise the Lord."

The tenor soloist brings a new mood in his phrase, "Unto thee lift I up mine eyes"—a mood which, while it is at a lower dynamic level, yet reaches several heights of emotional expression in "O Lord, have mercy upon us," and "The Lord, He shall preserve."

As if filled with wonder and awe, the chorus sings very softly, "Be still, and know that He is God." Over a B flat pedal point the mood of fulsome, joyous praise is brought back, reaching a *fortissimo* variant of the main theme in the *Festive maestoso*. A new theme, "Praise Jehovah's power," expressive and stately, is assigned to the basses, and later is complemented by the women's voices in "Sing unto the Lord a noble song." After a dissonant climax on "Lord! King! Ruler!" the dance theme is again heard in the orchestra, contrasted with another *espressivo* melody wedded to "He alone is our rock." The last portion of the work begins with the hymn, "Great is Jehovah the Lord" (main theme), continues with a dramatic setting of the succeeding lines of the text ("He maketh wars to cease, that peace may bless again the deeds of men"); and concludes with an inspired and ingenious section built on the main theme, which is announced *fortissimo* by the trombones, and answered by the chorus in the phrases, "Almighty God! Ruler and King! Master and Lord! Almighty God!"

The "Psalmic Rhapsody" was begun in the summer of 1920 at Lake Chateaugay, New York, and completed—with the exception of the orchestration—October 1, in Chicago. Mr. Stock began the orchestration of the work at the beginning of the new year. The "Psalmic Rhapsody" makes use, as to the choral part, of the forty-sixth, forty-seventh and forty-eighth Psalms. The tenor solo, which occurs in the middle, employs material in the one hundred and twenty-first and one hundred and twenty-third Psalms. It may be added that the text is not always a literal rendering of that found in the Holy Bible.

A large orchestra is employed for the instrumental portion of the "Psalmic

Rhapsody." The following instruments are called for by the score: Three flutes (the first flute interchangeable with a piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, tenor tuba, bass tuba, four kettledrums, bass drum, cymbals, castagnettes, triangle, glockenspiel, gong, celesta, two harps, organ and strings.

CHORUS

Sing ye to the Lord a festive song!
Sing ye to the Lord a cheerful song!
Sing praises unto God!
Sing now his praises!
O clap your hands, all ye people!
And shout unto God the Lord!

Shout unto God! and clap your hands!
Praise Him! Praise Him! Sing!
Shout unto God! and clap your hands!
Praise Him, all ye people!

For God is our King!
And the Lord our rock and our defense!
Sing ye praises with understanding.

Shout unto God! and clap your hands!
Praise Him! Shout!
For our God is gone up with a merry noise!
And the Lord with the sound of the trumpet.
Give praises unto God; praise ye all the King,
For the Lord is high, and to be feared.

He is our Lord and King, our strength and our salvation; we bend our knees and sing His praise in faithful adoration.

Ah.... (vocalizing)

Praise Him, praise Him,
He is our King and Lord,
Greatly to be feared, more to be praised:
He is our Ruler and King,
He is our Master and Lord,
Glory to Him!
Glory to His Name!

Shout unto God! and clap your hands!
Glory be to God, sing His praises, laud His greatness!
Mighty is He, great is His power!

Glory to God!
Sing His praise with voices of triumph,
Praise the Lord!

TENOR SOLO

Unto Thee lift I up mine eyes:
O Thou that dwellest in the heavens,
Unto Thee lift I up mine eyes.

Behold, even as the eyes of servants look unto the hands of their masters, and as the
eyes of a maiden look unto the hands of her mistress,
Even so our eyes wait upon the Lord our God!
Until He have mercy upon us!
Have mercy upon us, O Lord, for we are utterly despised.

I will lift mine eyes upon the hills from whence cometh my help. My help cometh
from the Lord, who maketh heaven and earth.
He will not suffer thy foot to be moved, and He that keepeth thee shall not sleep.
Behold even He that keepeth Israel, He shall neither slumber nor sleep.
The Lord himself is thy keeper, and the Lord is thy shade upon thy right side, so
that the sun; he shall not burn thee by day, neither the moon by night.
The Lord preserve thee from all evil.
The Lord, He shall preserve thy going out and thy coming in, from this time forth,
for ever more.

CHORUS

A capella

Be still, be still, and know that He is God!

Tempo primo

The Lord is gone up with a merry noise;
The Lord has gone up with a merry shout!
The King has gone up with the sound of the trumpet!
Rise and greet Him! Praise the Lord!

Festive (Maestoso)

Praise be the Lord our King and our God!
His praise we sing!
He is our God and our shield, our salvation, hope and trust; our defense, our strength,
rock and shield.

Più mosso

He is our Ruler and King, praise to His name;
God is our strength and shield, praise to His name;
Great is the wisdom of God, praise to His name;
For He is King of us all, praise to His name.

Broad, stately

Praise then Jehovah's power and might, rich and poor, high and low, sing ye His praise.
Praise ye all His wisdom, kindness and grace; young and old, strong and weak, sing
unto the Lord.

Sing unto the Lord a noble song,
Praise Him, all ye people!
Sing unto the Lord a festive song,
Praise Him, all ye people!
Glory to God! Glory to God!
Lord! King! Ruler!

Moderato (come primo)

Shout unto God, and clap your hands; sing His praise, shout!
Praise the Lord on high!

Dolce espressivo

He alone, He is our rock and our defense.
Praise Him. Sing to Him. Praise His Name.
Praise the Lord! Praise our King!
Praise the Lord on high!

HYMN

Grandioso

Great is Jehovah the Lord!
Great is Jehovah our King and our God!
He shall subdue unruly nations and humble the wrath of the heathen.
He shall break the heathen's bow, and snappeth his spear in sunder, and burneth his
chariots in holy fire.
He maketh wars to cease in all the land,
That peace may bless again the deeds of men. Amen! Amen!

Maestoso—Tempo primo

Sing praise, then, and know that He is God!
That He is King over Heaven and Earth!
Sing unto Him and praise His name,
Sing unto Him and praise the Lord,
With voices of triumph proclaiming His greatness and His glory, forever more!

Almighty God!
Ruler and King!
Master and Lord!
Almighty God!



Photo by Mishkin

Frank Langford

ARIA, "Märtern aller arten," from "Die Entführung" - - - - MOZART
 MME. FRIEDA HEMPEL

Wolfgang Amadeus Mozart was born January 27, 1756, at Salzburg; died December 5, 1791, in Vienna.

When one reads the life history of this immortal genius, and reviews its checkered aspects, reflects upon his disappointments and dwells upon the pathetic circumstance that, at a time when all Europe was ringing with his praise, he was hurriedly cast into a pauper's grave,—it is little less than a marvel that up to the last weeks of his life, when fortuitous circumstances, which he magnified into portents, led to a despondency that hastened his death, he should have faced the world and his misfortunes with a smile. This characteristic is reflected in most of his music, but there are Adagios in which we get glimpses of an appreciation of the greater depths of experience so forcibly portrayed by Beethoven, and in his operas, notably in the last act of "Don Juan," we discover a dramatic power that may have led Richard Wagner to say of him, "Had he met the proper poet he would have solved the problem of the opera."

"Die Entführung aus dem Serail" (The Elopement from the Seraglio), written at the age of twenty-five, was the second of Mozart's important operatic works, following within eighteen months after "Idomeneo," which marked the turning point in Mozart's career. His rupture with the Archbishop of Salzburg, his separation from his father, and his betrothal to Constanze Weber took place within this interim: were domestic events, reflected to some extent in "Die Entführung," which might otherwise have been better planned and more consistent in style.

In 1776-1778 Emperor Joseph II, of Austria, in an enthusiasm for developing a German national opera, did away with Italian importations and made a bid for Teutonic opera by establishing the "National Singspiel." "Die Entführung" was written to advance this cause, but did not achieve a lasting success, due more to the primitive state of the ideals of a true nationalistic German opera, rather than to the quality of Mozart's musical setting.

E. J. Dent, in his "Mozart and his Operas," pointedly remarks that "Nobody could think Mozart a great man just for having written 'Die Entführung,' but most people are content to accept 'Die Entführung' as a great opera because it was written by Mozart."

"Die Entführung," a comic opera, was produced July 16, 1782, in Vienna. Originally in three acts, the French version prepared for the performance at the Theatre Lyrique in Paris in 1859 contains only two acts.

The aria on this evening's program is allotted to the part of Constanze, thought by some to have been inspired by Mozart's betrothed, Constanze Weber.

The translation of the German text is as follows:

Gladly as martyr
 Myself I offer,
 Greeting with laughter
 Whate'er I suffer.
 No fear shall e'er my soul possess,

Save fear of being faithless.
 I implore thee
 Spare, O spare me!
 Heaven's benediction
 Reward thy compassion.
 Yet vain is my prayer.
 Unflinching and cheerful
 My sorrow I bear,
 Nor of thy power fearful,
 Threaten, bluster, rave;
 Death me yet will save.

SYMPHONIC POEM, No. 1, "Le Rouet d' Omphale" - - - SAINT-SAËNS

Charles Camille Saint-Saëns was born October 9, 1835, at Paris; died December 16, 1921, in Algiers.

The recent passing of Saint-Saëns has removed from the musical world one of its most commanding and distinguished figures. Saint-Saëns was unique among French composers in that he made his mark in every field of composition. He was an accomplished pianist, a clever organist, the greatest French symphonist, and an operatic composer of great distinction. The great reputation enjoyed by many *bizarre* compositions like the "Dance of Death," "Le Rouet d' Omphale," and "Phaeton," made him known to concert audiences, but his fame rests more securely on his symphonies, piano concertos, and operas, which also enjoy great popularity. He employed classic forms with ease, and was influenced but little by ultra-modern tendencies. In fact, he was one of the most uncompromising opponents of the Wagnerian style. To say that he has not been influenced in his writings by the spirit which dominated the music of his time would be to deny him the possession of the fundamental qualities of a great composer; but he strenuously objected to that lawless use of modern freedom of style which characterizes the works of many of the younger men, whose enthusiasm has not been tempered by wide experience and observation. "Samson and Delilah" is justly considered one of his greatest works.

This work, Saint-Saëns' first symphonic poem, was written in 1871, originally as a piece for piano, and was orchestrated later. As a piano composition "Le Rouet d' Omphale" ("The Spinning Wheel of Omphale") was first played by Saint-Saëns at a concert of his own works given at Paris, January 9, 1872. In the same year (April 14) it was brought out in the orchestral version at one of the Concerts Populaires, Paris. Saint-Saëns dedicated the work to Mlle. Augusta Holmès.

On the published score the following explanation of the music is given:

"The subject of this symphonic poem is feminine seductiveness, the triumphant struggle of weakness against strength. The spinning wheel is only a pretext; it is chosen merely from the viewpoint of rhythm and the general aspect of the piece. Persons who are interested in observing details will see on page 19 (Letter J) Hercules groaning under the bonds he is unable to break, and on page 32 (Letter L) Omphale deriding the ineffectual efforts of the hero."

The story of Omphale's spinning wheel concerns Hercules, who, having in a moment of rage killed his friend Iphitus, fell grievously sick. It was declared by the oracle that Hercules would not be released from his affliction until he had served someone for wages, and for a period of three years. He was therefore given into bondage to Omphale, daughter of the Lydian king, Jardanus; and Omphale made him don feminine attire and spin wool with her handmaidens.

ARIA DI BRAVURA, "A vous dirai-je, Maman" - - - - MOZART-ADAM

As interpolated in "The Daughter of the Regiment"
(With flute obligato)

MME. HEMPEL

Adolphe Charles Adam was born July 24, 1803, at Paris; died May 3, 1856, at Paris.

This aria has survived after a "checkered career": beginning its existence as a simple, lovely theme by Mozart, whose special genius in opera lay in melodies full of grace, yet tinged with a glint of humor, the aria became of age when it was embellished by being made the basis of an elaborate series of variations by Adam, the French master of *opéra comiqué*; it finally found its life history bound up with the success of the brilliant opera comique, "The Daughter of the Regiment," by Donizetti, the prolific writer of Italian opera during the first half of the past century.

As an art form, the Variation design has an ancient though not always honorable existence. Great and near-great as well as mediocre composers have tempted fate by employing this form, which holds, paradoxically, the highest and lowest possibilities of artistic expression. Bach, Beethoven and Brahms, to name only a few, have left the imprints of their genius upon the Variation, and under their transmuting touch the simple melody, with its artistic evolutions and variants, served as a source of genuine inspiration and yielded a composite expression with a nice balance of unity and contrast, comparable to compositions in other designs more perfect.

Vocal music has not employed this design with the continued success that has been attained in the instrumental field, but the brilliant achievement of Adam attests the possibilities of the form when a composer with true musical instincts adds the grace notes, trills, scale passages, etc. Adam's variations are in the classic vein of Haydn and Mozart, and exhibit a keen appreciation of the pyrotechnics well within the capacities of the coloratura voice.

Adam's position in the history of music, and more especially of *opéra comiqué*, may be described as the successor and imitator of Boieldieu (1775-1834). He is at his best when inspired by the sweet simplicity of a popular melody or a folk song.

The text of the Mozart theme is as follows:

I will tell you, dear Mama, what causes my anguish:
Since I saw Clitandra watch me with such a tender mien
My heart asks me, every moment,
Can one live without a lover?

CONCERT WALTZ, No. 2, F major - - - - - GLAZOUNOW

Alexandre Glazounow was born at St. Petersburg, August 10, 1865; still living.

Alexandre Glazounow was born into affluence. None of the leading Russian composers have known the bitterness of poverty—Glinka was a nobleman—and few have been obliged to wait for years—as did Wagner—in order to have their works performed. To be born of rich parents is not an insuperable obstacle to success—as some would have us believe—for thereby a man of real gifts can command opportunities denied to the struggling soul who may, or may not, be a genius. But when one who has every opportunity to dawdle through a life of mere pleasure becomes such a master of composition in serious forms as Glazounow, one may not question the purpose which animates him, even though he must justify himself before an all-world jury of his peers before he can accomplish his aim, if that be fame. Overtures, symphonies, and chamber music in various forms testify to his high ideals and indefatigable industry.

This valse, dedicated to Nicolas Galkine, was composed at Petrograd in 1894 and published in 1896. The following brief analysis is quoted from the program book of the Chicago Symphony Orchestra:

The waltz "begins with an Introduction (*Allegro*, F major, 3-4 time) constructed throughout upon an organpoint on C, its material based upon the principal theme of the valse, which presently opens (*Tempo di valse*, F major) in the violins. This theme recurs at intervals throughout the piece, episodic subjects being contrasted with it."

RECITATIVE and POLONAISE, "I am fair Titania," from "Mignon" - THOMAS

MME. HEMPEL

(Charles-Louis) Ambroise Thomas was born at Metz, August 5, 1811; died at Paris, February 12, 1896.

Ambroise Thomas is known to the world at large as the composer of "Mignon" (Opera Comique, Paris, November 17, 1866) and "Hamlet" (Opera, Paris, March 9, 1869). Twenty other dramatic works, three of which are ballets, stand to his credit. His work as an opera composer represents but part of his activity, for in 1871 he succeeded Auber as Director of the Conservatoire, a position in which he displayed brilliant qualities. In 1851 he was elected to Spontini's chair in the Academie.

The book of "Mignon" is by Michel Carré and Jules Barbier, the incidents of the plot being drawn chiefly from episodes in Goethe's novel, "Wilhelm Meister's Lehrjahre." Proceeding after the manner of their treatment of "Faust" for Gounod, done a few years before, the librettists constructed a romantic play out of the *Mignon* incidents, which were only of subordinate interest in the novel. The *Mignon* of Carré and Barbier bears but little more than external resemblance to Goethe's *Mignon*; as the young girl stolen by gypsies, she "is the embodiment of pathos, and

the exemplar of the cantabile style," as is to be noted in her aria, "Connais-tu, le pays." Filina, an actress, to whom is assigned the "I am fair Titania," is a perfect prototype for an operatic character of the *Leggiera* class, and the music of her rôle forms a striking contrast to that sung by Mignon.

The Recitative and Polonaise occur in Act II, Scene II, the action of which takes place in the gardens of the Tieffenbach Castle in Germany. Filina, flushed with the success of the entertainment for the guests at the castle and with the triumph over Mignon by winning the love of Wilhelm, sings:

Yes; for tonight I am queen of the fairies!
 Observe ye here my sceptre bright,
 And behold my num'rous trophies!
 I'm fair Titania, glad and gay;
 Thro' the world unfetter'd I blithely stray.
 With jocund heart and happy mien,
 I cheerily dance the hours away,
 Like the bird that freely wings its flight.
 Fairies dance around me,
 Elfin sprites on nimble toe around me gaily dance,
 For I'm fair Titania!
 Both night and day, my attendants ever sing
 The achievements of the god of Love!
 On the wave's white foam,
 'Mid the twilight grey, 'mid hedges, 'mid flowers,
 I blithely do dance!
 Behold Titania, glad and gay!

"MIDSOMMERVAKA" ("Midsummer Wake") - - - - - ALFVEN

Hugo Alfven was born in Stockholm, May 1, 1872; still living.

This rhapsody, in programs called "Swedish," probably from the fact that the composer draws so largely upon Swedish folk-themes for his motives, is instinct with life and motion. The kinship between many of these folk-melodies and those of North Germany has been repeatedly pointed out, but as a matter of fact, with a few exceptions the material of all folk-songs is closely related.

The composer was a student at the Conservatory at Stockholm from 1887 to 1890. Later he studied the violin with César Thompson. In 1910 he became the musical director of the University of Upsala. Inasmuch as his career has been an honorable one, as he has given to the world several important symphonic works, as well as compositions in the minor forms, why should not this gifted Swede, who was born on May Day, write such a glowing apostrophe of midsummer even of the "St. Johannisfeir" (the night of June 24-25). The score not being available, the following analysis is quoted from Felix Borowski:*

"*Allegro moderato*, D major, 2-4 time. At the fifth measure the first subject is

given out by the clarinet, over a *pissicato* accompaniment played by all the strings. It is repeated by the flute and oboe in octaves, afterward by the bassoon, and finally *forte* by the violins. A new idea is foreshadowed *burles-camente* in the bassoon, the real subject being given out a few measures later by the bassoons and horns in unison. This is developed, sometimes in conjunction with the first theme. A *ritardando* leads into a new section (*Andante*), in which, after some preliminary matter in the strings, the English horn sings an expressive melody, the violoncellos accompanying it with a figure taken from the opening theme. The horn takes up this melody (*tremolo* in the strings), and after it the strings give it out *forte*—*Allegretto*, G major, 2-4 time. With this change of tempo and key a contrasted subject of dance-like character is introduced, its material being announced by the violins *pianissimo*. This is worked over, and eventually is succeeded by another division (*Allegro con brio*, D major, 3-4 time), its subject being given to the violins over a counterpoint in the basses and bassoons. Later there is heard against this a counter theme in the horns, and still later in a muted trumpet. A coda brings the work to a brilliant conclusion."

* Nineteenth Program, Chicago Symphony Orchestra, February 19 and 20, 1915.

FIFTH CONCERT

Saturday Afternoon, May 20

OVERTURE, "Benvenuto Cellini" - - - - - BERLIOZ

Hector Berlioz was born at Coté, St. Andre, France, December 11, 1803; died in Paris, March 9, 1869.

Hector Berlioz, like Franz Liszt, has suffered alike at the hands of his admirers and detractors. For this reason it is somewhat difficult to arrive at just conclusions regarding his real worth. He was an erratic genius, and suffered from too much, and too little, real originality. His contributions to his art were many and of great significance, but they were often obscured by a certain striving after unusual effects, which were often uncalled for, and frequently inimical to the end he sought. These ends were always worthy, even though they sometimes crossed the frontier of real musical expression. To sum up, he had the "vices of his virtues."

He was neglected by his countrymen, and during his life-time found his most ardent support on the further side of the Rhine, even as now he is more appreciated in Germany than in France.

The opera, "Benvenuto Cellini," achieved a brilliant fiasco at its first performance, although the overture was received with enthusiasm. In spite of the fact that it won the distinct approbation of Liszt, who produced it in Weimar in 1852, its future progress lacked every element of a triumphal procession. Even the "Carnival Romaine" overture, as it is now called—although it is, strictly speaking, the introduction to Act II—was soundly hissed in Covent Garden, London, June 25, 1853. This reception is decidedly negligible when we remember that, after playing the introductory phrases in Beethoven's Fifth Symphony, the musicians of the leading London orchestra laid down their instruments and laughed at the, to them, good joke. Such happenings have been and are so frequent that they mean little or nothing.

Berlioz scored the overture to "Benvenuto Cellini" for the following orchestra: two flutes (piccolo), two oboes, two clarinets (bass clarinet), two bassoons (four bassoons *ad libitum*), four horns, four trumpets, two cornets, three trombones, tuba, three kettledrums, bass drum, cymbals, triangle, and strings.

The overture opens with twenty-two measures of *Allegro deciso con impeto*, G major, 2-2 time. There is a pause, following which the tempo changes to *Larghetto*, 3-4 time, in which appears a *pizzicato* passage in the basses, taken from the air, "A

tous péchés pleine indulgence" (third act). The woodwind almost immediately bring forward a new idea, which also appears in the opera itself as the Harlequin's air in the carnival scene. The strings take up the theme. There are suggestions of the opening subject of the *Larghetto* in the woodwind, followed by a return of the Harlequin theme, leading into the main movement, *Allegro deciso con impeto*. The principal subject of this appears in the woodwind over a syncopated accompaniment in the strings. A transitional passage, *ff*, for full orchestra leads to a second theme in D major, given to the flutes, oboes and clarinets, and later taken up by the first violins and violas in octaves.

There now follows elaborate development of the preceding material. The theme which opened the overture returns, *ff*, and there is some working out in the trombones of a figure of six notes, which appeared previously in the violoncellos. A *crescendo* leads to a vigorous section, in which the brass vociferate, *ff*, the theme of the *Larghetto* against a running figure in the strings, in itself drawn from the transitional passage of the earlier portion of the work. There is a pause before the conclusion of the overture, followed by a last presentation of the *Larghetto* theme.

SYMPHONY, No. 2, E minor, Opus 27 - - - - RACHMANINOW

Largo—Allegro moderato; Allegro molto; Adagio; Allegro vivace

Sergei Vassilievitch Rachmaninow was born at Novgorod, Russia, April 2, 1873; still living.

The recent concert tours of Rachmaninow in this country have served to bring into clear focus before a large public one of Russia's most talented pianists and composers. Rapidly increasing interest during the last few years in the music of Russia makes possible a more discriminating appraisal of the styles and practices of the composers who have shed luster upon the musical achievements of the land of the Czars (and the Bolsheviks) than would have been necessary a decade ago.

The rich musical life of Russia is scarcely a century old. Glinka, the "father of Russian opera"—and of Russian music in the broad sense—produced his "A Life for a Czar" at St. Petersburg in 1836. The seed fell on fertile soil, and in the next generation the yield was abundant, resulting in the banding together of the "Invincible Five"—Balakiref, Borodin, Cæsar Cui, Moussorgsky, and Rimsky-Korsakoff. This young Russian school was not distinguished by modesty; individually talented, they scorned anything like foreign influences, and set before themselves the task of creating a genuine Russian school of composition. Nationalism was their aim, and their center of influence was St. Petersburg.

The Conservatory at Moscow, under the directorship of Nicholas Rubinstein, was less radical in its teachings, fostering the European spirit as exemplified through the work of Anton Rubinstein and Tchaikovsky, Russians who were repudiated by the "Invincible Five."

When nine years of age, Rachmaninow entered the St. Petersburg Conservatory; three years later he transferred to the Conservatory at Moscow, where he studied the piano, first with Tchaikovsky's friend, Sverew, a pupil of Liszt, and afterwards

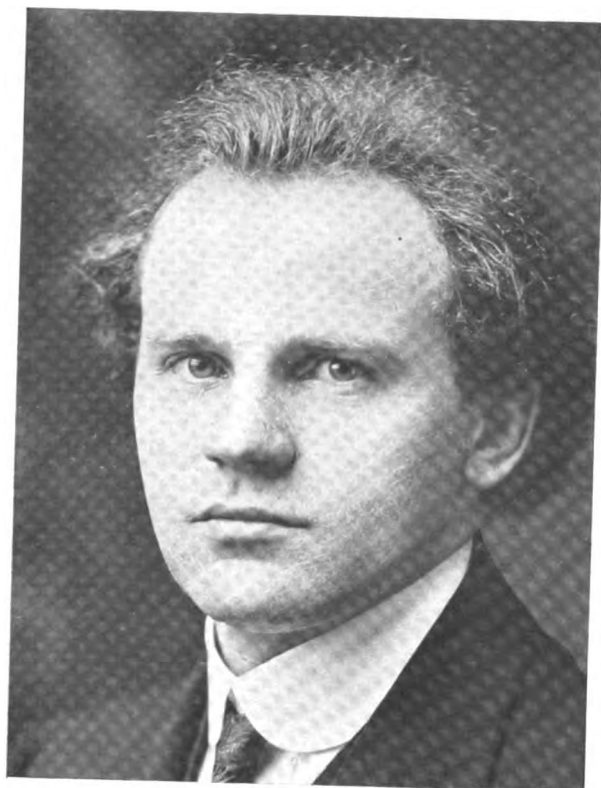


Photo by Mishkin

Wilhelm Bachand

with Siloti, his cousin. His masters for theory and composition were Taneiev and Arensky. The sound training Rachmaninow received at Moscow, the thorough knowledge of the technic of composition and the keen appreciation for those principles which are essential to a great work of art have been instrumental in shaping the trend of his artistic creations.

The symphony played this afternoon was composed at Dresden, where Rachmaninow established his residence in 1906. It was first performed at a concert of the Imperial Musical Society at Moscow in the season of 1908-09. Rachmaninow was the conductor upon this occasion (due to the illness of Nikisch), and also upon the first presentation of the work in America, at a concert of the Philadelphia Orchestra, Philadelphia, November 26, 1919. The E minor symphony is dedicated to Taneiev, who was the successor of Tchaikovsky as teacher of composition at the Moscow Conservatory. From 1883 to 1887 he instructed the classes in free composition at that institution, and Rachmaninow became his pupil when he entered the Conservatory in 1885. Rachmaninow's second symphony was awarded the Glinka prize of one thousand roubles in December, 1908. This prize was founded by a bequest of Mitrosan Belaiev (1836-1904), who, for the encouragement of Russian music and its composers, founded a publishing house for Russian compositions alone, in 1885, at Leipzig. A Glinka prize of five hundred roubles had been won by Rachmaninow in 1904 with his second concerto for piano.

Upon the outbreak of the war in 1914 Rachmaninow returned to Russia, where he devoted his time to giving concerts in aid of the war funds until the collapse of the Russian Empire. In January, 1918, he sought to escape the Bolshevistic troubles by moving to Copenhagen, Denmark, and since November 10, 1918, he has been living in New York.

"This symphony," writes W. H. Humiston, "is one of the most important works which has come from the younger generation of Russian composers. It is conceived on a large scale; the themes are such as to require considerable development; the orchestration is massive and sonorous; and the structure of the whole symphony polyphonic. There is little or nothing of 'atmospheric effects,' such as occur so often in Debussy and Stravinsky; on the other hand, there is much of the spirit of melancholy which permeates so much of the Russian folk music."

The views of Rachmaninow upon musical composition are of interest, as bearing upon his own work. The following is quoted from an interview printed in *The Etude* (October, 1919):

"Composers of experience take into consideration first of all that melody is the supreme ruler in the world of music. Melody is music—the integral foundation of all music, since a perfectly conceived melody implies and develops its own natural harmonic treatment. Schopenhauer has phrased this idea wonderfully when he said: 'Music—that is, melody—and words thereto—ah, that is the whole world!' Melodic inventiveness is, in the highest sense of the term, the vital goal of the composer. If he is unable to make melodies which command the right to endure he has little reason to proceed with his studies in musical composition. It is for this reason that the great composers of the past have shown such intimate respect for the peasant melodies of their respective countries. Rimsky-Korsakoff, Dvorák, Grieg and others have turned to them as the natural springs of inspiration.

"The Futurists, on the other hand, openly state their hatred for anything faintly resembling a melody! They clamor for 'color' and 'atmosphere,' and by dint of ignoring every rule of sane musical construction they secure effects as formless as fog, and hardly more enduring.

"By the word 'modern' I do not refer to the Futurists. I have little regard for those who divorce themselves from melody and harmony for the sake of reveling in a kind of orgy of noise and discord for discord's sake. The Russian Futurists have turned their backs upon the simple songs of the common people of their native land, and it is probably because of this that they are forced, stilted, not natural in their musical expression. This is true not only of the Russian Futurists but of the Futurists of almost all lands. They have made themselves outcasts, men without a country, in the hope that they might become international. But in this hope they reason amiss; for if we ever acquire a musical Volapuk or Esperanto it will be not by ignoring the folk-music of any land, but by a fusion of the common musical languages of all nations into one tongue; not by an apotheosis of eccentric individual expression, but by the coming together of the music of the plain people of every land, as 'the voice of many waters' from the seven seas of the great world."

The score of this symphony being unavailable, the following analysis by Mr. Felix Borowski is offered:

The E minor symphony is scored for three flutes (piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, three kettledrums, side drum, bass drum, cymbals, glockenspiel, and strings.

I. The work opens with a lengthy Introduction (*Largo*, E minor, 4-4 time), in which, at the fourth measure, the violins foreshadow a theme which is later employed. The main movement (*Allegro moderato*, E minor, 2-2 time) brings forward the principal subject in the violins after four preliminary measures played by the lower strings, clarinets and bassoons. Eight measures are quoted. Note the relationship of the theme to the material of the Introduction:



The subject is extensively presented, and leads to a transitional passage (*poco a poco vivo*), in which a triplet figure plays an important part. The second theme, in G major, is divided between the wind and strings. A short quotation is subjoined:

No. 2.

The strings play a triplet variation of this theme; a climax is attained, and following this a long *diminuendo* leads to the close of the Exposition, which is then repeated. The Development begins with a working out in augmentation of the principal theme (No. 1) in a solo violin. Episodical matter follows, alternating with further working out of No. 1, or of the figure in the Introduction to which reference has already been made. The Recapitulation brings forward the principal theme in the first violins, as before, but its aspect is considerably changed. The second subject (No. 2) now appears in E major, but it is, with slightly changed scoring, divided between the wind and strings, as in the Exposition. There is an extended coda.

II. (*Allegro molto*, A minor, 2-2 time.) After two introductory measures the horns call out the first theme, the violins continuing it:



Eighty-four measures are devoted to the working over of the material just quoted, and there then follows (*moderato*) a melodious section in C major, the violins giving out the following theme:



The first theme is developed, finally dying away in a long *diminuendo*. There is a pause, followed by a loud chord, which ushers in the trio (*Meno mosso*). The second violins begin this section with a *marcato* figure that is imitated, four measures later, by the first violins. The brass bring forward another idea punctuated by cymbals and tambourine, over which the violins and woodwind play a lightly tripping figure. There follows then a free repetition of the opening subject of the movement (No. 3), the second theme (No. 4) also being included. At the conclusion there is a reminiscence of the opening of the introduction to the first movement, combined with final references to No. 3.

III. (*Adagio*, A major, 4-4 time.) The movement opens with the following theme, heard in the first violins:



Immediately following this subject there is heard another section, sung expressively by the clarinet, it in its turn being followed by a third idea, given to the first violins

and oboe. After a reminiscence of the first theme (No. 5) in the violins there is presented, as the middle section of the movement, a development of the theme which originally appeared in the Introduction to the first movement, and upon which the principal subject (No. 1) of that movement was constructed. The first theme (No. 5) is now worked out in combination with this motive, and succeeding that development there occurs a somewhat free re-presentation of the opening material of the movement. Toward the end there occur again suggestions of the initial motive of the symphony.

IV. (*Allegro vivace*, E major, 2-2 time.) Four introductory measures, *fortissimo*, for the full orchestra precede the entrance of the principal theme. A few measures of the latter are quoted:



This material is worked over at considerable length and almost throughout *fortissimo*. A *diminuendo* (stopped note in the horn and *pizzicato* in the basses) leads to a march-like subject in the wind, which in its turn is succeeded by a return of the principal theme (No. 6). The second subject, in D major, is given out in octaves by the strings as follows:



The presentation of this matter, ending in a long *diminuendo*, is followed by a short section (*Adagio*), in which, over a tremolo in the strings, the first violins give out a suggestion of the subject of the slow movement (No. 5), this being combined with other suggestions (woodwind) of the opening theme of the symphony. A development of the principal theme of the movement (No. 6) begins abruptly in the violins. There are reminiscences of the initial theme in the flute, and considerable use is made of a descending scale figure in quarter notes. A *crescendo* leads to the Recapitulation, its principal theme (No. 6) being now set forth by the woodwind with a counter-theme against it in the violins. The march-like subject is heard in the brass. After another repetition of the principal theme, and further development of it, the second subject (No. 7) is sung, *ff*, by the strings. A coda, built on the brilliant triplet figure of the principal subject, closes the work.

CONCERTO, No. 4, G major, Opus 58 - - - - - BEETHOVEN

Allegro moderato; Andante con moto; Rondo

MR. WILLIAM BACHAUS

Ludwig von Beethoven was born in Bonn, December 16, 1770; died in Vienna, March 26, 1827.

Various dates are given by different authorities for the year in which this concerto was composed. Nottebohm names the year 1805, while Schindler believes it was written the year before. However, in July, 1806, Beethoven, writing to Breitkopf and Härtel, said: "I inform you that my brother is traveling to Leipzig on business connected with his chancery, and is taking with him a pianoforte score of my oratorio, the overture to 'Fidelio,' and a new pianoforte concerto." The work is dedicated to the Archduke Rudolf, and was first presented in public at the Theatre an der Wien, December 22, 1808, although it had been heard previously at a private subscription concert at the residence of Prince Lobkowitz.

"The Concerto," wrote Sir George Grove, "remained for many years comparatively unknown. Between the less difficult C minor (No. 3) and the more imposing E flat (No. 5) it was overlooked, and strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann has preserved the following little memorandum of the performance, which took place on the 3rd of November, 1836:

"This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed; and I sat in my place without moving a muscle or even breathing—afraid of making the least noise!"

"It was first performed in England, during Beethoven's lifetime, at the Philharmonic Concert of the 7th March, 1825, by Mr. Cipriani Potter, himself almost a pupil of the great composer. After this it lay dormant until the 26th April, 1847, when it was played by Mendelssohn, also at the Philharmonic Concert, amidst the greatest applause, partly excited, it is fair to say, by the magnificent extempore cadenza which he introduced, and which to those who were in the secret was all the more extraordinary because it was entirely different from two cadenzas, also extempore, which he had inserted at the rehearsal on the Saturday previous."

The Concerto is written in three movements.

I. *Allegro moderato*, G major, 4-4 time. The opening movement begins with the principal subject put forward by the piano, the orchestral Exposition, peculiar to the classical concerto, following it. The solo instrument then re-enters and the subjects are set forth in the manner usually adopted by the composers of works in the sonata form.

II. *Andante con moto*, E minor, 2-4 time. "This movement," says Sir George

Grove, "is one of the most original and imaginative things that ever fell from the pen of Beethoven or of any other musician. The strings of the orchestra alone are employed, but they maintain throughout a dialogue with the piano in alternate phrases of the most dramatic character—the orchestra in octaves, *forte* and *staccato*, fierce and rude; the piano, employing but one string, *molto cantabile*, *molto espressivo*, as winning, soft, beseeching as ever was human voice."

The *Andante* leads to the

III. Rondo, G major, opening with its principal subject in the orchestra *pianissimo*, and answered by the solo instrument in a more florid version of the theme. The second subject is first heard in the piano. The thematic material is then brilliantly developed.

SIXTH CONCERT

Saturday Evening, May 20

"TANNHAEUSER," a Romantic Opera in 3 Acts (Paris version) - WAGNER

CAST

TANNHAEUSER	} Minstrel Knights	MR. RICCARDO MARTIN
WOLFRAM VON ESCHENBACH		MR. CARL SCHLEGEL
BITEROLF		MR. ROBERT R. DIETERLE
HERMANN, Landgrave of Thuringia		MR. ROLLIN PEASE
ELISABETH, niece of the Landgrave		MME. FLORENCE EASTON
VENUS		MME. CYRENA VAN GORDON
A YOUNG SHEPHERD		MISS ADELE PARKHURST
Thuringian Nobles and Knights, Ladies, Elder and Younger Pilgrims and Sirens, Naiads, Nymphs and Bacchantes		

THE CHORAL UNION
THE CHICAGO SYMPHONY ORCHESTRA
MR. FREDERICK STOCK, Conductor

Richard Wagner was born at Leipzig, May 22, 1813; died at Venice, February 13, 1883.

In the seven years intervening between the beginning of "Rienzi" and the completion of "Tannhäuser" Wagner's genius had expanded and deepened to an extent unknown in the case of any other composer. His dramatic ideas had been completely revolutionized, or possibly it would be nearer the truth to say clarified, for in the earliest stages of his career he saw "as in a glass darkly" that which in "Tannhäuser" first found definite form and adequate statement. Gluck had impressed dramatic statement on an undramatic form, but had retained the features of the form that made an entire renovation of its tendencies impossible. He stopped just short of the final and most important step in the evolution of musico-dramatic art because he was intellectual rather than musical, a dramatist rather than composer, if one may be allowed to exaggerate somewhat, and finally, because he was not in the highest sense a constructive genius. Wagner, after a short experience as a worshiper at the

same shrine as Meyerbeer, experienced a change of heart, and having caught a glimpse of music's possibilities when it is the servant of Poetic Aim in the "Flying Dutchman," was not satisfied until he broke entirely with established traditions.

To say that he realized his ideals in this work as completely as in "Tristan" and "The Ring" would be to deny him the possession of one of the sublime attributes of genius—the capacity for infinite development. In the process of readjustment necessary in the reformation of an art so comprehensive as to amount to an almost entire reversal of many of its accepted forms of expression, it could hardly be expected that the advance would be continuous, and we are not surprised to discover in "Tannhäuser" that, while in the main it represents an enormous advance over its predecessor, in certain characteristics it is not an improvement.

Let us consider for a moment the problem as he saw it. In the old concept, to quote Wagner, "the means of expression had become the end"; and in the new art the end must condition the means; an art justly held to be somewhat indefinite in meaning must be made definite; the musical side must be symphonic in intent while denied the formal means of symphonic development; the themes must enforce action while thematic interrelation by its very nature retards its; the effect of act and word must not be hampered, but rather enforced by the music, to which is assigned at the same time the task of explaining hidden motives of action, and its future effect; in short, music as one of the combining factors in a unity of arts must deny the principles that were evolved by generations of geniuses from its own inner self, to satisfy the demands of this seemingly iconoclastic genius who wished to use it in a new conception of a form in which it should not, as in the past, be supreme.

To say, as some have proclaimed in the past, that Wagner resorted to extra musical means to accomplish his end would be to class him with Berlioz, while the folly of the assumption that his music is lacking in the qualities that appeal to all is made clear by the enjoyment his music gives to those to whom his dramatic principles are unknown. Wagner himself, in one of his gloomiest periods, says "the common people have always understood me." The truth is that all the operatic composers prior to Wagner looked at the problem from the point of view of absolute music—i. e., music whose meaning is not declared by act or word. A genius, be he never so great, can never produce artistic effect by the negation of the nature of the art he serves; neither could this master write in a form in which music holds an exalted position by denying her fundamental processes. He simply saw that music's position in the opera must be looked at from the point of view of the poet as well as that of the composer and that the relation of one to the other must be determined by the dramatist. Because he saw this, and further than this realized that such a perfect blending of these often opposing points of view was impossible when each was represented by an individual; and again, because in his genius these three essential characteristics combined, Richard Wagner was the fulfillment of Jean Paul's prophecy (penned in the very year of Wagner's birth), "The world is now awaiting the advent of a man who shall create a genuine opera by writing both the words and the music."

The legend forming the basis of "Tannhäuser" reveals but little of the dramatic force found in the plot as developed by Wagner. It contains neither dramatic contrast, psychological development, human interest, nor historic environment. Wagner took the underlying motive, enriched it and developed its possibilities. Disregarding the unities of time, he places the sainted Elisabeth in opposition to Venus, gathers



Photo by Mishkin

Florence Easton.

together in the "Tournament of Song" historic minstrels of several widely separated generations, and first giving us a view of the unworthy side of the man, reveals to us the processes through which he, truly repenting, becomes worthy of forgiveness. He weds the text to music in which dramatic intensity and suggestion combine with pure formal beauty to produce an artwork worthy of a sublime genius of the prophetic type.

"When 'Tannhäuser' was first performed at Dresden on¹ October 19, 1854, there was," writes W. H. Humiston, "after the close of the overture and preceding the scene between Tannhäuser and Venus, a 'Bacchanale.' But when the composer was commanded by Napoleon III to produce the opera in Paris (in 1861) he decided to remodel the whole scene. So Wagner sacrificed the close, making the overture pass directly into the Bacchanale, which he entirely rewrote, using, however, the same thematic material. The score of 'Tannhäuser' had just been engraved in 1859; the composer says in his autobiography that he regretted ever afterward that he could not have sent out the newer version. Wagner's stage directions for the new Bacchanale are voluminous and impossible to carry out in minute detail; perhaps that is why the old version is so much used in the opera houses in Germany. The music of not only the Bacchanale but the whole following scene between Tannhäuser and Venus is vastly superior to the old version; what is 'dry' recitative (not exactly the *recitativo secco*, but a near approach to it) in the old version is passionate melodic utterance in almost 'Tristan' style, and the Bacchanale from what is little more than a repetition of the Venus music in the overture, is developed into an independent composition.

"No one ever used the 'chord of the ninth' with a more haunting beauty than in the closing pages of this Bacchanale—for after a passionate climax the music (and action) diminishes in intensity and fervor till Tannhäuser and Venus are left alone. But this is only another climax—only a Wagner could make a climax in *diminuendo*!"

In truth, the Paris version of the Bacchanale was written as a sop to the famous Jockey Club of Paris, whose members, it was feared, would resent the omission of the time-honored ballet from an operatic performance. Anti-Wagnerian feeling at the time was high in Paris, and the sop proved unavailing. The dreaded hostile demonstration took place, and marked with an indelible bar sinister the musical escutcheon of France.

OVERTURE

ACT I

SCENE I.—THE GROTTO OF VENUS

(*The grotto is filled with a soft, rosy light. In the background a beautiful lake in which Naiads are sporting. On its banks are groups of Sirens. VENUS and TANNHAEUSER in the foreground.*)

BACCHANALE

THE SIRENS.—Come to these bowers!
Radiant with flowers!
Here love shall bless thee, here endeth
longing,

Soft arms shall press thee, 'mid blisses
thronging!

[*The dance becomes frenzied,
but finally dies away as the
Sirens repeat their song.*]

SCENE II.—VENUS and TANNHAEUSER

VENUS.—O say, my love, where stray
thy thoughts?

TANNHAEUSER.—No more, no more!
Oh, that I now might waken!

VENUS.—Say, what grief is thine?

TANNHAEUSER.—I dreamt I heard upon
the air sounds that to me were

long estranged—the silv'ry sound
of bells was borne upon the
breezes. O say, how long has
earth been lost to me?

VENUS.—What folly seizes thee?
Why thus disturbed?

TANNHAEUSER.—The time I dwelt with
thee, by days I cannot measure;
seasons pass me, how, I scarcely
know,—the radiant sun I see no
longer, strange hath become the
heavens' starry splendor,—the
sweet verdure of spring, the gen-
tle token of earth's renewing life;
the nightingale no more I hear,
who sings of hope and promise!
All these delights, are they for-
ever lost?

VENUS.—What, art thou wav'ring?
Why these vain lamentings?
Canst thou so soon be weary of the
blisses that love immortal hath
cast around thee?
Can it be? Dost thou repent that
thou'rt divine?
Hast thou so soon forgotten how thy
heart was mourning till by me
thou wert consoled?
My minstrel, come!
Let not thy harp be silent!
Recall the rapture,
Sing the praise and bliss of love
In tones that won for thee
Love's self to be thy slave!
Of love sing only,
For its treasures all are thine!

TANNHAEUSER.—All praise be thine!
Immortal fame attend thee!
Pæans of joy to thee be ever sung!
Each soft delight thy bounty sweet
did lend me
Shall wake the harp while time and
love are young!
'Twas joy alone, a longing thirst for
pleasure,
That fill'd my heart and darken'd my
desire;
And thou, whose bounty Gods alone
can measure,
Gav'st me, poor, mortal, all its wealth
to know.
But while my sense thou hast en-
chanted,
By thy great love my heart is daunted;
A god alone can dwell in joy,

To mortal frail its blisses cloy;
I would be sway'd by pain and pleas-
ure,
In nature's sweet alternate measure!
I must away from thee, or die,
O Queen beloved! Goddess, let me
fly!

VENUS.—Is this thy fealty?
This thy song?
'Tis fraught with dim and sorrowing
tones!
O where now are the lays inspired
that ecstasy within thee fired?
O say, in what hath e'er my love
been wanting?
Belov'd one, O what doubt hast thou
of me?

TANNHAEUSER.—O gracious fair, in num-
bers sweet I'll praise thee,
Thrice blessed he who thy delights
hath known!
Grace from the skies with ev'ry charm
arrays thee,
To be thy slave is perfect bliss to own!
In thy domain the willing heart is
captured
In never-ending train of soft delights;
No dark remembrance dims the soul
enraptured,
And at thy feet all joys of earth it
slights.
But far from these, thy rosy bowers,
I long to meet the breath of flowers,
Long for th' enfolding heav'nly blue,
Long for the verdure fresh with
dew,—
Carols of birds, so sweet and tender,
Earth's fair expanse in noontide splen-
dour,
I must away from here or die.
O Queen belov'd!
Goddess, let me fly!

VENUS (*springing from her couch*).—
Ungrateful! What, shall thus my
love be slighted?
By thee in whom so dear my heart
delighted?
What praise is thine of joys thou yet
wouldest flee?
My vaunted charms, alas! have
wearied thee!

TANNHAEUSER.—Oh! fair perfection!
Frown not on thy servant!
Thy charms' excess, O Goddess, have
unmann'd me!

But reft of thy sweet presence,
Joy is hateful, but Fate sternly impels
me,
For liberty I sigh!

VENUS.—Traitor! beware then!
Serpent! heart ungrateful! Ah!
Not thus we part!
Ah! no! thou shalt not leave me!
Woe, thou deceiver! Heart ungrate-
ful!

Thou shalt not fly! Ah! no, thou
shalt not fly!

(VENUS turns away with a cry,
burying her face in her hands.
VENUS seeks gradually to at-
tract TANNHAEUSER'S glance
again. At a sign from her a
magic grotto appears, to which
she points.)

VENUS (softly at first).—Beloved, come!
see yonder bower,
With rosy perfumed vapors filled!
There e'en a god might dwell forever
And find his wildest longings stilled!
Reposing there on softest pillows,
No more thy limbs shall suffer pain;
Thy burning brow cool airs caressing,
Ravishing fires shall course through
every vein!
Come, sweetest friend, follow me!

CHORUS OF SIRENS.—Come to these
bowers!

VENUS.—Hark! in the distance siren
voices, sighing,
Tell of thy bliss when in my arms thou
art lying!
From my red lips, from my tender
glances
Thou shalt drink draughts divine,
Drink deep of love's own wine.
In joyous feast then let our troth be
plighted,
In bonds of love again we'll be united:
To this great feast of love then come,
sweet friend,
And with love's own goddess all thy
being blend!
Say, dearest friend, tell me, beloved,
wilt thou fly?

TANNHAEUSER (seizing his harp and con-
fronting her).

While I have life, alone my harp shall
praise thee,
No meaner theme shall e'er my song
inspire!

Naught can have grace or charm but
it obeys thee,
Of all that lives thou best and chief
desire.

The fire thou kindled in my longing
spirit,
An altar flame shall burn for thee
alone!

My song shall be divine but by thy
merit,
That, as thy champion, harp and
sword I own!

And yet for earth, for earth I'm yearn-
ing,

In thy soft chains with shame I'm
burning;

'Tis freedom I must win, or die,
For freedom I can all defy.

To strife and glory forth I go,
Come life or death, come joy or woe!
No more in bondage will I sigh!
O Queen below'd! Goddess! let me fly!

VENUS.—Then go! Foolish dreamer,
away, go!

Thou traitor, see, I ho'd thee not!
Fly! I set thee free!

Away, thou madman!
Have thy desire and find thy doom!
Away! Away!

Hence the loveless world of men,
From whose poor, feeble, troubled
dream

To god-like raptures we once fled,
Deep down in earth's warm, sheltering
breast.

Away, away! Thou madman!
Seek there for grace! And find it
never!

Those whom in triumph thou didst
deride,

Whom loudly thy spirit proud did
mock,

Now sue to them for pardon whom
thou hast scorned;

Beg them now for grace!
And show them thy dishonor,
Thy open shame give to their laugh!
Cast out, accursed, ah! I see thee turn
then to me,

Thy sad heart down-hanging.

(In faint, dull tones.)

"O, could'st thou once find her who
once smiled upon thee!

Ah! would she but once more open
the door that leads to rapture!"

On the threshold, ah! see, prostrate
there lies he now,

Where in bliss he once lay enfolded!

For pity now he begs me not for love.
Away, depart, beggar!
Not to slaves, but heroes, open I my
door!

TANNHAEUSER.—No! my pride that last
distress shall spare thee,
In dishonor to see me kneel,
For he who now leaves thee, O God-
dess, will never more return!

VENUS.—Ha! thou wilt return no more!
What said I? Ha! what did I hear!
Ne'er to return! How can I grasp it?
How comprehend it? My beloved for-
ever to lose?

(*Softly.*)

How have I brought this on me?
Wherein have I offended?
That the joy may not be mine,
My dearest to forgive?
To love's own queen herself,
To the goddess of all graces,
Alone it is denied
Solace to her friends to give?
How oft, smiling in the midst of tears,
With longing deep I listened thy lofty
song to hear,
That alas so long has been mute;
Ah! tell me how couldst thou e'er im-
agine that unmoved I could remain
If ever I should hear thy soul's deep
sighing, hear thee lamenting?
If perfect solace in thy dear arms I
found, O for that let me not
suffer!
Reject not the comfort I can give!
If thou dost not return,
Then shall my curse lay waste the
world!
And the earth be a desert when the
goddess smiles no more.
Return, return then; trust in my grace,
my affection!

TANNHAEUSER.—O Goddess, he who
leaves thee flies from all grace
for aye!

VENUS.—O let not pride restrain thy
longing if again thy heart turns
to me!

TANNHAEUSER.—My longing is for com-
bat; I seek not soft delights.
Ah! could'st thou comprehend it,
Goddess!
To the death that I long for, to death
it drives me forth!

VENUS.—Then return when e'en death
from thee flies,
And the grave to thy bones shall be
closed!

TANNHAEUSER.—But death and the grave
in my heart here I bear.
Through heartfelt penitence alone
shall I find rest!

VENUS.—Never more shalt thou rest
find!
No peace shalt thou win thee!
Return to me if thou wouldst be
saved!

TANNHAEUSER.—Goddess of all delights,
No! Ah! not with thee shall my soul
find its peace!
My hope resteth in Mary!

SCENE III.—TANNHAEUSER, A SHEPHERD
AND PILGRIMS

THE SHEPHERD.—Dame Holda stepp'd
from the mountain's heart,
To roam through wood and through
meadow;
Sweet sounds and low around me did
start,
I longed to follow her shadow.
And there dreamt I a golden dream,
And when again the day did gleam
The spell was gone that bound me,
'Twas May, sweet May, around me.
Now songs of joy attune my lay,
For May has come, the balmy May!

TANNHAEUSER (*falling on his knees*).
Almighty, praise to Thee!
Great are the marvels of thy mercy!
O see my heart by guilt oppressed,
I faint, I sink beneath the burden,
Nor will I cease, nor will I rest
Till heav'nly mercy grants my pardon.

CHORUS OF PILGRIMS (*in the distance*).
To thee, O Lord, my steps I bend,
In thee both joy and sorrow end!
O Mary, pure and gracious one!
Bless thou the road we have begun!
O see my heart, by guilt oppressed,
I faint, I sink beneath my burden!
Nor will I cease, nor will I rest
Till heav'nly mercy grants my pardon.
At thy august and holy shrine,
I go to seek the grace divine;
Thrice blessed, who by promise know!
Absolved by penance shall they go!



Photo by Matzene

Cyrena Hawgarden

[During TANNHAEUSER'S prayer
the chant of the Pilgrims dies
away as they disappear down
the valley.]

*SCENE IV.—THE LANDGRAVE and
MINSTRELS

ACT II

SCENE I.—*The Hall of Song, Wartburg
Castle*

[ELISABETH enters in joyous
emotion.]

ELISABETH.—O hall of song, I give thee
greeting!

All hail to thee, thou hallowed place!
'Twas here that dream, so sweet and
fleeting,

Upon my heart his song did trace.
But since by him forsaken,

A desert dost thou seem!

Thy echoes only waken

Remembrance of a dream!

But now the flame of hope is lighted,
Thy vault shall ring with glorious
war,

For he, whose strains my soul de-
lighted,

No longer roams afar!

All hail to thee,

Thou hall of glory, dear to my heart!

[TANNHAEUSER, conducted by
WOLFGAM, enters the hall.]

SCENE II.—ELISABETH, TANNHAEUSER
and WOLFRAM

[ELISABETH - perceives TANN
HAEUSER.]

WOLFRAM.—Behold her! Naught your
meeting shall disturb.

TANNHAEUSER (*throwing himself impet-
uously at ELISABETH'S feet*).
O Princess!

ELISABETH (*in confusion*).—Heav'n, do
not kneel!

Leave me! Here, thus we should not
meet!

TANNHAEUSER.—We may! O stay!
Let me kneel forever here!

ELISABETH.—I pray thee, rise!
'Tis not for thee to kneel where thou

hast conquered; this hall is thy
domain.

Rise! I implore!

Thanks be to heav'n that thou return'st
to us!

So long, where hast thou tarried?

TANNHAEUSER (*slowly rising*).

Far away, in strange and distant re-
gions—

Between yesterday and today obli-
vion's veil hath fallen.

Ev'ry remembrance hath forever van-
ished,

Save one thing only, rising from the
darkness:

That I then dared not hope I should
behold thee,

Nor ever raise my eyes to thy perfec-
tion.

ELISABETH.—How wert thou led now to
return to us?

TANNHAEUSER.—A marvel 'twas, by
heaven wrought within my spirit!

ELISABETH.—I praise the power that
wrought it from out my heart's
recesses!

ELISABETH and TANNHAEUSER.

O blessed hour of meeting! O blessed
power of love!

At last I give thee greeting, no longer
wilt thou rove!

Now life, renewed, awaketh the hope
that once was mine!

The cloud of sorrow breaketh; I know
but joy divine.

[TANNHAEUSER parts from ELISA-
beth, hastens towards WOLFRAM,
embraces him impetuously, and
disappears with him by the stair-
case. ELISABETH looks after
TANNHAEUSER from the balcony.]

SCENE III.—ELISABETH and the
LANDGRAVE

[Enter the LANDGRAVE from a side
entrance. ELISABETH hastens to
meet him, and hides her face in
his breast.]

LANDGRAVE.—Com'st thou at last to grace
the contest, wilt thou shun these
walls no longer?

What had lured from thee thy solitude
to come among'st us?

* Omitted at this performance.

ELISABETH.—My sov'reign, O my more than father!

Wilt thou at last reveal to me thy secret?

Tell it I cannot; read my eyes and know.

LANDGRAVE.—This day it still shall be unspoken,

Thy treasured thought thou need'st not own;

So be't. The wondrous flame that song hath kindled, this day shall brightly soar;

Thy joy, all hearts rejoicing, shall on this day be crowned.

What hath been sung shall spring to life for thee!

[Trumpet-calls are heard in the court-yard.]

This day will see our nobles assembled; to grace the solemn feast they now approach.

None will be absent, since they know that once again thy hand the victor's wreath bestows.

SCENE IV.—*(The LANDGRAVE and ELISABETH watch the arrival of the guests from the balcony. Four noble Pages enter and announce them. The LANDGRAVE directs their reception, etc.)*

CHORUS OF KNIGHTS AND NOBLES.

Hail, bright abode, where song the heart rejoices!

May lays of peace within thee never fail;

Long may we cry to thee with cheerful voices,

Prince of Thuringia, Landgrave, Hermann, hail!

[After all are seated, according to rank, the Minstrels enter and are escorted to their places by the Pages.]

LANDGRAVE *(rising)*.—Minstrels assembled here, I give thee greeting; full oft within these walls your lays have sounded, in veiled wisdom or in mirthful measure, they ever gladdened ev'ry list'ning heart. And though the sword of strife was loosed in battle, drawn to maintain our German land se-

cure, when 'gainst the southern foe we fought and conquered, and for our country braved the death of heroes; unto the harp be equal praise and glory! The tender graces of the homestead, the faith in what is good and gracious, for these you won, with noble art, full many a triumph pure and high. Your strains inspiring then once more attune, now that the gallant minstrel hath to us returned, who from our land too long was parted. To what we owe his presence here amongst us in strange, mysterious darkness still is wrapped; the magic pow'r of song shall now reveal it; therefore hear now the theme ye all shall sing: "What is love, by what signs shall ye know it?" This be your theme, whoso most nobly this can tell, him shall the Princess give the prize. He may demand of her the fairest guerdon; I vouch that whatso'er he ask is granted.

Up then, arouse ye, sing, O gallant minstrels! Attune your harps to love, great is the prize, ere ye begin let all receive our thanks!

KNIGHTS AND NOBLES.—Hail! hail!

Lord of Thuringia, hail!

Protector thou of gentle song! Hail!

[All seat themselves. The Pages advance and collect the names of the Minstrels, which each hands in a folded slip of paper, into a golden cup, which one of them presents to ELISABETH, who draws out one of the papers and returns it to the Pages, who read the name and then step back into the midst of the assembly.]

WOLFRAM.—Gazing around upon this fair assembly,

How doth the heart expand to see the scene!

These gallant heroes, valiant, wise and gentle,

A stately forest, soaring fresh and green;

And blooming by their side in sweet perfection,

I see a wreath of dames and maidens fair.

Their blended glories dazzle the beholder,
 My song is mute before this vision rare.
 I rais'd my eyes to one whose starry splendor
 In this bright heav'n with mild effulgence beams,
 And gazing on that pure and tender radiance,
 My heart was sunk in pray'rful, holy dreams.
 And lo! the source of all delight and power
 Was then unto my list'ning soul revealed;
 From whose unfathomed depths all joy doth shower,
 The tender balm in which all grief is healed.
 O never may I dim its limpid waters,
 Or rashly trouble them with wild desires!
 I'll worship thee kneeling, with soul devoted,
 To live and die for thee my heart aspires!
 I know not if these feeble words can render
 What I have felt of love both true and tender.

CHORUS OF NOBLES AND LADIES.
 They do!
 We praise thy noble song!

TANNHAEUSER.—O Wolfram, 'tis thus thou singest,
 Naught of love's essence hast thou known;
 Were all men's hearts so chill as thine is,
 The world were lifeless as a stone!
 Praise thou thy God, to Him thy homage render;
 Thine eyes turn upward to Heaven's starry splendour:
 Meekly before these wonders bow,
 For what they are thou canst not know!

But that which craves for soft caresses,
 And heart and sense alike inspires,
 Life like my own in form and substance,
 This fills my soul with sweet desires.

So blithe of heart I near that fountain,
 That doth my eager soul allure,
 And endless as the waters flowing,
 My own deep longing shall endure;

So that desire may burn forever,
 There will I drink eternally!
 Now know ye, Wolfram, all that love is,
 Its essence I declare to thee.

[*General consternation. ELISABETH is a prey to conflicting emotions of rapture and anxious astonishment. Biterolf rises quickly and angrily.*]

BITEROLF.—We call thee forth to mortal combat!
 Who could be silent, hearing thee?
 If thy o'er-wenning pride will let thee,
 Then, vile blasphemer, list to me!

Whene'er this lofty love inspires me,
 Hot is my sword, my heart's aflame;
 My very life-blood I would offer
 To keep that holy name from shame!

For woman's purity and honor
 My sword I'll draw against a foe;
 But those poor, shallow joys that please thee,

CHORUS OF KNIGHTS AND LADIES (*in tumultuous applause*).
 Hail, Biterolf!
 Come, draw thy sword!

WOLFRAM.—Thou noble love, inspire me,
 Thy glory let me sing,
 Thy flame immortal fire me,
 Fanned by an angel's wing!
 Thou com'st from heav'n descended,
 I follow thee afar;
 By ev'ry joy attended,
 Forever shines thy star!

TANNHAEUSER (*in wildest exaltation*).
 Thou goddess of love, inspire my measure,
 In joyful strains thy praise be ever sung!
 Thou art the source of all in life we treasure,
 Thy sweet delights are ever fair and young!
 Whose burning soul once hath embraced thee
 Can speak of love; none else its joys can prove!

Hail, mortals, who of love have never
tasted,
Go forth! Venus alone can show
ye love!

[General consternation. All rise
from their seats.

THE LANDGRAVE, MINSTRELS, NOBLES
and LADIES..

Hal! accurst one, cursed be!
Death unto thee!

[The ladies quit the hall; ELISABETH alone remains, leaning, pale and trembling, against one of the pillars of the royal canopy. The men have left their seats and stand together facing TANNHAEUSER. They close round him with drawn swords.

ELISABETH (*throws herself between them*).

Away from him!

'Tis not for you to judge him!

Shame on you! He is one against you all!

Oh, let a spotless maid your grace implore!

Let Heav'n declare through me what is its will.

The erring mortal, who hath fallen within the weary toils of sin,

How? dare ye close the heav'nly portal,

Where he on earth his shift may win? If ye are strong in faith and honor,

Why do ye not His word obey who gave to us the law of mercy,

Who ne'er from sinner turned away? On me, a maiden, young and tender,

Yon knight hath struck a cruel blow, I, who so deeply, truly loved him,

Am hurled in dark abyss of woe! I pray for him; spare him, O I implore thee!

Let not the hope of pardon be denied! To life renewed his sinking faith restore ye,

Think that for him our blessed Saviour died.

TANNHAEUSER (*crushed with remorse*).
Oh, lost now and forever!

LANDGRAVE, MINSTRELS AND NOBLES.

An angel hath from heav'n descended,
To bear us God's most high behest!
Behold, and see whom thou'st offended!

Thy crime forever haunt thy rest!
Thou gav'st her death,

She prays that life be spared thee!

Who would not yield who heard the heav'nly maid?

Though as accursed and guilty I declared thee,

The voice of heav'n by me shall be obeyed!

TANNHAEUSER—Have mercy, Thou! I cry to Thee!

I cry to Thee despairing,

Thou who has sent this Saint to me!

LANDGRAVE—A crime dark and unheard of hath befallen; in mask of loyal knight there treacherously stole amongst us Sin's accursed child! By us thou art disowned, from this land thou art banished. Thou with shame hast stained this threshold pure, the wrath of Heav'n may strike the room that harbors thee, too long by guilt defiled!

One path alone can save see from perdition, from everlasting woe, by earth abandoned; one way is left; that way thou now shalt know.

A band of pilgrims now assemble from ev'ry part of my domain.

This morn the elders went before them, the rest yet in the vale remain.

'Tis not for crimes like thine they tremble,

And leave their country, friends and home;

Desire for heav'nly grace is o'er them, They seek the sacred shrine at Rome.

CHORUS OF YOUNGER PILGRIMS (*from the valley*).

At thy august and holy shrine

I go to seek the grace divine.

Thrice blessed who Thy promise know!

Absolved by penance shall they go.

TANNHAEUSER (*animated by a ray of hope*).

To Rome!

[He rushes away.

ELISABETH, LANDGRAVE AND NOBLES call after him).

To Rome!



Photo by Mishkin

Carl Schlegel

ACT III

INTRODUCTION—TANNHAEUSER'S
PILGRIMAGE

SCENE I.—(*The valley near the Wartburg as in Act I. ELISABETH kneeling before a shrine. WOLFRAM comes down from a forest path. Perceiving ELISABETH, he stops.*)

WOLFRAM.—By yonder shrine I'm ever sure to find her, kneeling in fervent prayer, when my joyless way back to the valley leads me.
The death-blow, struck by him, within her,
She prays that Heav'n may shrive the sinner,
His weal imploring day and night,
O blessed love, how great thy might!
The pilgrims soon from Rome will be returning,
The year declines, ere long they must be her.
Will he return, repentant and absolved?
This doth she pray for, Heav'n entreating;
Ye saints, O grant their happy meeting!
Although my wound may never heal,
O may she ne'er my anguish feel!
[*As he is about to descend into the valley he hears the Pilgrims' Chant, and again stops.*]

CHORUS OF ELDER PILGRIMS (*slowly approaching*).

Once more with joy, O my home, I may meet thee!

ELISABETH (*rising*).—The Pilgrim's song!

WOLFRAM.—They come at last!

PILGRIMS.—Once more, ye flow'ry meadows, I greet ye;

ELISABETH.—'Tis they!

WOLFRAM.—It is the pious chant, telling of the sin absolved and pardon granted.

PILGRIMS.—My pilgrim staff henceforth may rest,
Since Heav'n's sweet peace is in my breast.

ELISABETH.—Ye Saints, O let me know my task,
That I may worthily fulfill it!

WOLFRAM.—O Heaven, let her heart be strong,
If now her fate must be decided.

THE PILGRIMS (*coming nearer*).
O Lord, eternal praise be Thine!
The blessed source of thy mercy o'erflowing
On souls repentant who seek Thee bestowing;
Of hell and death I have no fear,
My gracious Lord is ever near,
Hallelujah! Hallelujah eternally!

ELISABETH (*who has been anxiously watching for TANNHAEUSER*).
He will return no more!

[*The Pilgrims' song dies away as they disappear in the distance. ELISABETH falls on her knees before the shrine.*]

O blessed Virgin, hear my prayer!
Thou star of glory, look on me!
Here in the dust I bend before thee,
Now from this earth, O set me free!
Let me, a maiden, pure and white,
Enter into the kingdom bright!
If vain desires and earthly longing
Have turned my heart from thee away,
The sinful hopes within me thronging
Before thy blessed feet I lay;
I'll wrestle with the love I cherished
Until in death its flame hath perished.
If of my sin thou wilt not shrive me,
Yet in this hour, O grant me aid!
Till thy eternal peace thou give me,
I vow to live and die thy maid.
And on thy bounty I will call,
That heav'nly grace on him may fall!

[*She remains a short time absorbed in her devotions; then, rising slowly and rejecting WOLFRAM's proffered aid, proceeds up the ascent and gradually disappears from view.*]

SCENE II.—(*WOLFRAM, who has followed ELISABETH with his eyes, seats himself and begins to prelude on his harp.*)

WOLFRAM.—Like heath's foreboding,
twilight all surrounding
Envelopes hill and vale with sable mantle;

The soul that longs to mount on yonder heights
Feels terror at its flight through dread and night.

And thou appear'st, O fairest star of heaven,
Thy gentle light thro' space afar thou spreadest;
And dark'ning twilight softened by thy ray
With cheering light from the vale shows the way.
O thou sublime sweet evening star,
Joyful I greet thee from afar;
With glowing heart that ne'er disclosed,
Greet her when she in thy light reposed,
When parting from this vale, a vision
She rises to an angel's mission.

SCENE III.—TANNHAEUSER, WOLFRAM.
Later, VENUS, MINSTRELS, NOBLES AND PILGRIMS.—(It has now become quite dark. TANNHAEUSER enters in a ragged Pilgrim's dress. He is pale and wan. He comes forward with faltering step, leaning on his staff.)

TANNHAEUSER.—The sound of harp I heard; it spoke of sadness. It was not she who sang.

WOLFRAM.—Who art thou, Pilgrim, the lonely path pursuing?

TANNHAEUSER.—Who I am? I, who know thee so well!
Wolfram art thou, the wise and skilful minstrel!

WOLFRAM.—Henry! Thou? What means thy coming thus dejected? Speak! Tell me not that thou, unabsolved, hast dared to set thy foot within these sacred precincts!

TANNHAEUSER.—Nay, have no fear, O sapient minstrel!
I seek not thee, nor yet thy proud companions.

A path I seek, or one to guide my footsteps to find a path erewhile I trod with ease.

WOLFRAM.—What path is that?

TANNHAEUSER.—It leads to Venus hill!

WOLFRAM.—Thou Godless man!
Thy words defile my ear!
What is thy mission?

TANNHAEUSER (*in a whisper*).
Dost thou know the path?

WOLFRAM.—O madman! dread unknown thy words inspire!
Whence com'st thou?
Hast thou been in Rome?

TANNHAEUSER (*enraged*).
Speak not of Rome!

WOLFRAM.—Hast thou sued for pardon?

TANNHAEUSER.—Speak not of that!

WOLFRAM.—Thou wert not there?
O, I conjure thee, speak!

TANNHAEUSER (*dreamily, with bitterness*).
Yea, I have been in Rome.

WOLFRAM.—Say on! O tell me all!
Unhappy man!
With deep compassion I will hear thy words!

[TANNHAEUSER contemplates WOLFRAM with astonishment.]

TANNHAEUSER.
What say'st thou, Wolfram?
Say, art thou not my foe?

WOLFRAM.—No, nevermore while thou art true to honor.
But tell what thee in Rome befell.

TANNHAEUSER.—I will! I will!
Thou, Wolfram, shalt know what befell me.

[*Exhausted, he seats himself at the foot of a projecting rock. WOLFRAM is about to seat himself by his side.*]

Away from me!
The spot whereon I rest me is accursed!

Now mark, Wolfram; mark well!
Contrite in spirit, as no pilgrim yet on earth hath been,
I bent my steps to Rome.

An angel had dispelled the pride of sin, its mad profaneness, from my bosom; for her sake I went forth, a pilgrim, to reconcile offended Heaven;

She who with tears for me had plead-
ed should know my sin had been
forgiven!

Thus Rome I gained at last, with tears
imploing,
I knelt before the rood in faith ador-
ing.

When daylight broke the silv'ry bells
were pealing,
Thro' vaulted roof a song divine was
stealing,

A cry of joy breaks forth from thou-
sand voices,
The hope of pardon ev'ry heart re-
joices.

Then him I saw who holds the keys
of Heaven, and prostrate fell
they all before his face.

And thousands he forgave that day,
and blessed them, and sent them
forth renewed in heav'nly grace.

Then I drew near, my glances earth-
ward bending;

I made my plaint, despair my bosom
rending; I told what mad desire
my soul had darkened,

By sinful, earthly pleasure long en-
slaved;

To me it seemed that he in mercy
harkened,

A gracious word in dust and tears
I craved.

Then he, to whom thus I prayed, re-
plied,

"If thou hast shared the joys of hell,
If thou unholy flames hast nursed,

That in the hill of Venus dwell,
Thou art for evermore accursed!

And as this barren staff I hold
Ne'er will put forth a flow'r or leaf,

Thus shalt thou never more behold
Salvation, or thy sins' relief!"

Then hopeless, dumb despair obscured
my senses;

I sank down motionless.

When I awoke 'twas night, and I alone,
by all forsaken;

I heard afar the songs of praise and
prayer;

With loathing I fled t' escape the
sound!

What were to me the tidings of their
joy, an outcast, spurned, in whom
all hope was dead?

With horror in my breast I turned
and fled!

Then longed my soul those joys to
taste again

Which once before my earth-born
pains had slain!

To thee, fair Venus, I surrender,
Let thy sweet magic round me play;
I'll be thy slave, thou star of splendor,
Thou only can these pangs allay!

WOLFRAM.—O stay thy godless raving!

TANNHAEUSER.—O guide my steps that
I may find thee!

WOLFRAM.—No more, thou madman!

TANNHAEUSER.—How well erewhile the
road I knew!

Behold! men have with curses spurned
me!

Come, lovely Goddess, guide me true!

WOLFRAM.—Thou godless one! Whom
dost thou call?

TANNHAEUSER.—Ah! lost thou not feel
balmy breezes?

WOLFRAM.—Away! O fly, or thou art
lost!

TANNHAEUSER.—My senses what ecstasy
seizes?

Hear'st thou not rapturous music?

WOLFRAM.—O wert thou rather in thy
grave!

*[The dark clouds which have
enveloped the scene now be-
gin to glow with a rosy light.
A confused vision of dancing
forms becomes visible.]*

TANNHAEUSER.—In mazy dance the
nymphs now are flying!

Come on! come on! ye fair, receive
your slave!

WOLFRAM.—Woe! Evil demons fill the
air,

That hell its victim may ensnare!

TANNHAEUSER.—O come, on rosy pinon,
I feel thy breath ambrosial!

This is of love the sweet dominion,
O Venus, on thee I will call!

[In a rosy light VENUS is seen.]

VENUS.—I welcome thee, perfidious man!
Earth laid thee low beneath its ban.
Hast thou by all then been forsaken,
In my arms blissfully to waken?

TANNHAEUSER.—Sweet Venus, O in
bliss receive me!
With thee, with thee, O let me fly!

WOLFRAM (*restraining TANNHAEUSER
by force*).
Ye hellish phantoms, leave him!
All hope is lost when ye are nigh!

VENUS.—Com'st thou on grace from
me relying,
Thy rash resolve I will forgive;
Come where joy is fed from source
undying,
In pleasure's bright abode to live!

TANNHAEUSER (*with desperation tearing
himself away from WOLFRAM*).
Accursed, of hope they have bereft
me;
Now joys of hell alone are left me!

WOLFRAM (*again seizing TANNHAEUSER*).
O mighty Lord, in mercy see!
Henry, one word, and thou art free!
Repent! Yet canst thou gain thy
soul's salvation!

VENUS.—O come, Beloved!
For ever thou art mine!

TANNHAEUSER.—No more!
Away from me!
No, Wolfram! The heav'ns are
closed!
Leave me!

WOLFRAM.—Heaven hears an angel's
supplications,
Who now its grace implores. Elisa-
beth!

TANNHAEUSER (*who has just released
himself, remains suddenly rooted
to the spot*).
Elisabeth! O maid divine!

[*A funeral train comes slowly
down from the Warburg. The
gleam of torches is seen through
the darkness.*]

CHORUS.—Receive the soul, O bounteous
Lord,
That now to Thee hath taken flight!
Hers be the angel's blest reward,
Bright be her glory in Thy sight!

WOLFRAM.—Thine angel prays for thee
before the throne, and Heav'n
reward relents. Henry, thou art
absolved!

VENUS.—Woe! I have lost him!
[*She sinks into the earth; morn-
ing dawns.*]

WOLFRAM.—O say, hear'st thou that
strain?

TANNHAEUSER (*dying*).—I hear it!
[*Here the funeral train reaches
the valley, preceded by the Elder
Pilgrims; then follow the Min-
strels bearing ELISABETH'S
hearse; they are followed by the
LANDGRAVE, KNIGHTS and NO-
BLES.*]

CHORUS.—Sainted forever, through all
the spheres,
She who through love thy salvation
attained!
Blest is the sinner, saved by her tears,
[*The Minstrels put down the
hearse.*]
Now he the heav'nly gate hath
gained.

TANNHAEUSER (*has been led to the
hearse by WOLFRAM; he slowly
sinks to the earth beside it*).
Holy Saint Elisabeth, O pray for me!
[*He dies. All invert their torches.*]

CHORUS OF YOUNGER PILGRIMS (*on an
eminence in the foreground*).
Hail! Hail!
The Lord hath marvels wrought!
Redemption He to all hath brought!
One night in blest propitious hour
He left a sign of His dread power;
The barren staff of priestly rule
He made to bloom with summer's
green;
Now man's curse doth the Lord annul,
His pitying love shall make us clean!
Declare it loud through ev'ry land,
None who condemn at last shall stand!
High doth He throne 'bove sin and
death,
Reigning in mercy, not in wrath!

THE KNIGHTS AND ELDER PILGRIMS
(*with exaltation*).
The Lord Himself now thy bondage
hath riven!
Go enter in with the blest in His
Heaven!

YOUNGER PILGRIMS.
Hallelujah! Hallelujah!



Photo by J. D. Toloff

Rollin Pease.

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Catharine E. Purtell
Marguerita C. Ramsey
Anna C. Raubenheimer
Jeanetta M. Raum

Lucile E. Raum
Abigail Roberts
Evelyn F. Rockwell
Alice E. Rominger
Hester Roux
Lorena L. Sauer
Ethel M. Schlegel
Elizabeth Schwier
Isabel P. Secor
Dorothy H. Shay
Mrs. J. R. Shidler

Olive E. Smallidge
Mrs. Carl H. Smith
Ruth H. Snyder
Esther L. Stalker
Marie E. Staples
Ruth M. Stiller
Grace A. Stocking
Mary E. Tremmel
Katharine B. Tremper
Lucilla A. Walker
May Watson

Mable E. Wegner
Mrs. Amanda Weisenreder
M. Lucile Wells
Marian Wetzel
Margaret E. Whitcomb
Vera P. Wilner
Constance Wood
Helen M. Woodliff
Kathryn Woodward
Victoria E. Wordelmann
Rose L. Zanella

ALTOS

Virginia M. Auyer
Dorothy G. Avery
Lydia L. Baird
Emily H. Beutler
Rachel Bliton
Mildred C. Brodersen
Jessie I. Brooks
Louise E. Brown
Mrs. Ruth B. Buchanan
Cecelia A. Caspari
Helen M. Chambers
Mary O. Davis
Winifred M. Dickinson
Edna P. Doughty
Grace R. Doughty
Mrs. Margaret C. Fairchild
Louise L. Gaylord
Merle L. Gee
Irene L. Gillett
Helen V. Goulder
Mary Griffin
Alma R. Haab
Ermine H. Hackbarth
Elsie B. Hardy

Camella L. Hayden
Lillian B. Hertler
Esther L. Hood
Molly Hopkins
Marie K. Huff
Nora C. Hunt
Allis F. Hussey
Dorothy Jacobs
Nellie M. Kahoe
Helen Kefauver
Mrs. Earl G. Keim
Ada Bell Kennan
Lorna L. Ketcham
Geneveive M. Koehn
Margaret R. Koon
Lois L. Letson
Beatrice M. Luce
Katherine S. MacBride
Beatrice D. McManus
Mary S. Menges
Martha E. Monnette
Vera M. Morrell
Eunice L. Nichols
Mrs. Bertha Ohlinger

Genevieve A. Peoples
Una A. Purdie
Mrs. Edna Hill Randall
Carrabelle Raum
Grace Ray
Dorothy M. Scholl
Lola M. Schwingel
Wanda A. Seehafer
Victoria E. Shaw
Emily L. Shepard
Blanche M. Smith
Hester A. Staff
Thelma E. Stealy
Deborah H. Stewart
Agnes L. Thompson
Charlotte G. Tucker
Jean L. van Rooyen
Marion E. Vosburgh
Margaret G. Walker
Celia F. West
Helen N. Woodruff
Dorothy M. Yates
Annie Young
V. Elizabeth Zwemer

TENORS

John N. Bauman
Gerhard C. Binhammer
Meyer M. Brown
Edwin G. Burrows
Warren Coe
Shirley E. Field
Loren S. Gannon
Arthur J. Good
Oscar W. Haab
Elbert D. Haskins
Oscar H. Jekel
Haig H. Kasabash
Earl G. Keim

Kenneth K. Kepler
Francis P. Laurim
Will E. Legg
James M. Lightbody
Joseph N. Lincoln
Elmer F. Meldrum
Harry G. Mershon
John A. Mooney
Lowell K. Mower
Elmer R. Mundt
Walter J. Nichols
Albert R. Parker

Fay Putnam
George Qua
Frank J. Ryan
Clinton A. Springer
Otto J. Stahl
Ralph R. Swezey
Kouzman P. Vassoff
George C. Weitzel
Kenneth N. Westerman
C. V. Wicker
Marion C. Wier
George D. Wilner
Clifford C. Wood

BASSES

Roy W. Adams
 Lionel F. Ashbolt
 Lester E. Bauer
 Philip J. Beatty
 Edward L. Betz
 Harvey J. Bisbee
 Harold R. Briscoe
 Robert W. Brown
 William M. Buckley
 Harry L. Burnett
 William E. Burr
 Hubert S. Bush
 Howard W. Buzzo
 Guy H. Cannon
 John P. Chandler
 William B. Chenoweth
 Donald B. Chubb
 Auson D. Clark
 Charles D. Cogshall
 Wray H. Congdon
 Neil E. Cook

Walter Cowin
 Alban W. Curtze
 Egbert W. Doughty
 James A. Dryer
 Nelson W. Eddy
 Allen L. Fenton
 Arthur Ford
 Gerald W. Fox
 Richmond P. Gardner
 William C. Gould
 Carl W. Guske
 Arthur G. Hall
 John F. Hoey
 Russell F. Howe
 Lucian Lane
 Victor E. Legg
 William H. Lightbody
 Harold C. Mack
 Gordon J. McCurdy
 C. Lee Mills
 Ben A. Neimann
 Arnold E. Pratt

Wilferd P. Rayner
 Nelson V. Russell
 Joseph C. Satterthwaite
 Harold W. Scott
 Charles G. Sherk
 Ralph Shook
 Charles Howard Stocking
 George L. Stone
 John P. Sutter
 Edgar B. Svang
 Myron W. Turner
 Arthur J. Underwood
 Frank J. Van Natta
 Oscar Vargas
 Wendell Vreeland
 Egbert H. Walker
 Earl H. Walworth
 Rex J. Wells
 Kenneth G. Wigle
 L. D. Wines
 Alfred W. Wutanen

THE STANLEY WOMEN'S CHORUS

First Sopranos

Victoria Adams
 Lola Bradstreet
 Marguerite Bragg
 Renah Green
 Helen Howe
 Margaret Kellogg
 Margaret Martz
 Helen McLaren
 Amanda Weisenreder
 Zelma Hales
 Isabelle Taylor
 Genevieve Halline

Second Sopranos

Glee Baker
 Jeanette Coffron
 Florence Gingerich
 Geraldine Godfrey
 Leone Jacobs
 Grace Moore
 Mrs. H. D. McClinton
 Avon Rich
 Bernice Rowe
 Gertrude Landy
 Hope Halladay
 Marion Lord
 Helen Woodliff

First Altos

Louise Blackaller
 Irma Kollar
 Genevieve Peoples
 Thelma Stealy
 Charlotte Tucker
 Mildred Broderson
 Hazel Parsons

Second Altos

Helen Kefauver
 Ermine Hackbarth
 Helen Goulder
 Beatrice McManus
 Virginia Auyer
 Louise Letson

Children's Chorus

MADE UP OF CHILDREN FROM THE ANN ARBOR PUBLIC SCHOOLS

GEORGE OSCAR BOWEN, Conductor

Supervisor of Music, Ann Arbor Public Schools

LOU M. ALLEN, Assistant Supervisor of Music

AVA COMIN, Pianist

PHILIP BACH SCHOOL

EMILY MARSCHKE, FLORENCE WALZ and VENOLA DENNIS, Teachers

SIXTH, SEVENTH AND EIGHTH GRADES

Ewdin Andres
Hilda Andres
Dorothy Ballinger
Harold Blaess
Gertrude Bachus
Anna Biedermann
Lucile Blaess
Janet Boylan
Edith Cole
Albert Cole
Louise Coon
Gertrude Cuart
Dorothy Dupsloff
Edith Elims
Helen Frey
Eleanor Gillen
Marwood Goetz
Florence Hartsoff
Mabel Helber
Irma Hertle
Irma Hirth
Florence Hiscock
Ada Husband

Marion Jewell
Marion Knapp
Esther Koch
Irma Koch
Mabel Koch
Hilda Kurtz
Ruth Laubengayer
Gertrude Layton
Lena Lonkotka
Jeanette Lavendar
Robert MacKenzie
Elizabeth Marsden
Andrew Mast
Elma Mahlke
Thomas Murray
Violet Murray
Adeline Nowak
Clara Parkinson
Carl Pfeifle
Dorothy Raab
Helen Raab
Amanda Roehm

Elsa Seitz
Irene Scheckler
Marguerite Scheneberger
Lawrence Schlecht
Helen Schallhorn
Katherine Schlemmer
Geraldine Schlemmer
Muriel Schlanderer
Ruth Spies
Lily Sousa
Egbert Stanger
Roland Stanger
Dorothy Stabler
Walter Stolin
Keene Stollsteimer
Beatrice Tibbets
Neil Warren
Jesse Way
Marie Weiser
Paul Weimar
Karl Weimar
Johanna Weisa
Winifred Wilder

*Official Program Book***EBERBACH SCHOOL****MISS EVA M. MOORE, Teacher****SIXTH AND SEVENTH GRADES**

Harriet Arnold
 Benjamin Baily
 Newland Begole
 Gudaum Christianson
 Agnes Cummins
 John Cale
 Willard Curtis
 Marjorie Davis
 Susana DeMarco
 Alice Esic
 Agnes Graham
 Florence Hatto
 Roger Howell
 Miriam Highley

Veronica Hoffstetter
 Helen Holmes
 Evelyn Jones
 Katherine Koch
 Charlotte Maulbetsch
 Marian May
 Dorothy Malcolm
 Dorothy Mowerson
 Almeren M. McDougall
 Irene Muncy
 Betty McOmber
 Dorothy Morris
 Cecil Poor
 Violet Qahndoick

Leland Randall
 Ned Richards
 Madeline Rouse
 Peter Ruthven
 Barbara Scott
 Arthur Shepherd
 Charles A. Sink, Jr.
 Gardner Smith
 Orel Shalbridge
 Frances Thornton
 Carolina Venner
 Lawrence Watz
 Howard Williams
 Alice Zowski

ELISHA JONES SCHOOL**MISS MATILDA PFISTERER, Teacher****SIXTH AND SEVENTH GRADES**

Pauline Barnett
 Elizabeth Bates
 Jennie Bates
 Florence Bauer
 Arlene Beckwith
 Frances Bodell
 Dorothea Clark
 Inez Cooper
 Russell Crebo
 Helen DeLano
 Sylvia Duffren
 Rose Dunkele
 Thelma Edgehill
 Joseph Frank
 Sarah Goffee
 Gladys Gray
 Dorothy Gutekunst
 Zora Hammial
 Marjorie Hammond

Viola Hahn
 Elsie Hill
 Candace Hough
 Douglas Hoard
 Helen Imerson
 Karl Kalmbach
 Edward Kuehn
 Samuel Lansky
 Leona Lavear
 Josephine Lee
 Elsie Lindemann
 LeRoy Ludwig
 Robert McCall
 Latona Monish
 Donna Mowerson
 LaVern Ottmar
 Clarissa Panek
 Virginia Perkins
 Louise Pommerening
 William Royer

Florence Richardson
 Edward Ridcout
 Junetta Robison
 Iva Rosenberg
 Myrtle Schairer
 Roy Schaiver
 Frieda Schmidt
 Dnoald Schwaberon
 Marie Scott
 Veeder Shankland
 Grace Seibert
 Wilmot Shankland
 Irene Smith
 Ruth Tice
 Harold Turner
 Edward Wilson
 Willford Wines
 Ruth Young
 Edwin Zahn

CHRISTIAN MACK SCHOOL**EMMA C. WEITBRECHT and BESS BRADSHAW, Teachers****SIXTH AND SEVENTH GRADES**

Katharine Alber	Charles Huhn	Nellie Rhead
Vera Andres	Viola Hulbert	Margarite Saraw
Olive Bordine	Viola Jedele	Elizabeth Schaible
Gertrude Bucholz	Louise Kiebler	Florence Schlanderer
Erwin Cornell	Wayne Merrifield	Gertrude Schneider
Blanche Corwin	Dorothy McCleery	Lucile Stauch
Hazel Dixon	Charles Mitchell	George Stauch
Lucile Elliott	Eva Marton	Gwendolyn Stevenson
Blanche Gee	Eunice Mulreed	Evelyn Swanson
Keith Graham	Leona Philo	Ada Turner
Lilian Greenbaum	Sammy Portnoff	Elsie Wiedman
Carl Grygiel	Franklin Pullen	Helen Wiedman
Edith Hitt		Rena Williams

TAPPAN SCHOOL**KATHERINE HARRINGTON, SOPHIE C. BENZIN and NINA McCAIN, Teachers****SIXTH, SEVENTH AND EIGHTH GRADES**

Shirley Atkins	Lois Graves	Elizabeth Norton
Henry Austin	Donald Gregory	John Nott
Virginia Bailey	Dick Gustine	Floyd Parker
Alice Bender	Olive Haas	Robert Parnall
Jane Breakey	Lawrence Hatto	Adelaide Pemberton
Helen Brittain	Dorothy Hawley	Cathelia Pollock
Doris Brown	Helen Hawxhurst	Caroline Potter
Mary Buffington	Katherine Hawkes	Wayne Proper
Jack Bunting	Edith Higbie	Eleanor Raymond
Chandler Bush	McCurdy Hill	Ellen Reeves
Edwin Carey	John Hoad	Marian Roberts
Miriam Carey	Ruth Hollister	Ethelene Roe
Dorothy Chambers	Richard Humphreys	Mike Rosenthal
Donald Clark	Marjorie Hunt	Marjorie Schlacht
Alice Cleveland	Ruth Jacobs	Eliza Shannon
Helen Cody	Ruth Karpinski	Naida Stimpson
Lucile Cody	Frances Kleinschmidt	Nettie Struger
Elizabeth Covert	Nelson Kyer	Marian Thornton
Edward Crittenden	Elizabeth Ladd	Barbara Tinker
Jeannette Dale	Vivian Lemble	Milton Underdown
Sammy Domboorajian	Albertine Lockwood	Ruth Walser
Harold Durfee	Barbara Lorch	Martha Weeks
Pearl Elzerman	Richard Lyons	Betty Winchester
Rolland Feldcamp	Kathleen McLeod	Thomas Warthin
Miriam Finch	Mary Magill	Frederick Wiselogel
Franklin Forsythe	Florence Marz	Carleton Witham
Martica Georg	Gertrude Mowerson	Hazel Wolfe
Kirby Gillet		Oretha Zebbs

W. S. PERRY SCHOOL

NELLIE KAHOE, EULA V. AVERY and CARRIE L. DICKEN, Teachers

SIXTH, SEVENTH AND EIGHTH GRADES

Margaret Anderson
 Velma Anderson
 Helen Andrews
 Madelon Andrews
 Gertrude Begole
 Ellen Benz
 Margaret Benz
 Sarah Bruce
 Gerald Butler
 Stewart Butts
 Joseph Camelot
 Leona Carbeck
 Phyllis Clark
 Ethel Constat
 George Constat
 Mary Cooper
 Lois Cossar
 Lucile Cossar
 Bessie Cummings
 Helen Davis
 Grace Deihl
 Mary Deihl
 Henry Deters
 Grace Eldred
 Hubert Fairchild
 Samuel Fiegel
 Marie Fingerle
 Helen Finkbeiner
 Sophie Gall
 Carl Gerstler
 Isabelle Grieve

Harold Gross
 William Hard
 John Harrison
 Meta Helm
 Frieda Herman
 Virginia Hitchcock
 Frieda Huber
 Virginia Hutzel
 Lois Inskip
 Sophie Jaeger
 Ruth Janowski
 Valla Jedele
 Walter Keim
 Louis Kent
 Nancy Kent
 Geraldine Kenyon
 John Koch
 Ella Kuehner
 Alta Linton
 Carol Lovelace
 Clifford Lovelace
 Helen Lutz
 James Malloy
 Forrest McKay
 William Mast
 Harold Miller
 Ruth Millsaugh
 Martha Morris
 Margaret Newman
 Frieda Nickel
 Margaret Nissle

Rolland Otto
 Lois Parker
 Margaret Parker
 Imogene Putnam
 Josephine Putnam
 Merrill Reynolds
 Mildred Riley
 Edna Rogen
 Augusta Schaefer
 Helen Schoeter
 Jessie Spaulding
 Anthony Stark
 Emma Stark
 Dorothy Stevens
 Jane Stevenson
 Gertrude Stodden
 Fern Stoll
 Torry Stuhlman
 Alice Suhr
 Ethel Tessmer
 Charles Tews
 Ethelyn Van de Veer
 Marguerite Walz
 Camilla Wells
 Grace Weibrecht
 Harold Whitney
 Kathleen Whittle
 Gertrude Wilkinson
 Marian Wurster
 Alma Young
 Joseph Zwerdling

CENTRAL EIGHTH GRADE

Blossom Bacon
 Helen Bernath
 Louise Breakey
 Eleanor Brokaw
 Ruth Canby
 Tillie Caswell
 Madolyn Corey
 Marguerite Cornell
 Erma Craprey
 Jean Currie
 Bertha Dorow
 Elizabeth Earhart
 Julia Eberle
 Bessie Efner
 Virginia Elliott
 Margaret Frost
 Blanche Gregory

Jane Gunderman
 Margaret Hawley
 Louise Healy
 Helen Jennings
 Leone Judson
 Flora Kempf
 Virginia Ladd
 Bertha Levin
 Alice Lord
 Margaret Lowber
 Hilda MacLean
 Aileen McQuinn
 Elizabeth Maxey
 Elizabeth Mead
 Dorothy Miller
 Tresse Muril
 Helen Norris
 Leona Nowak

Doris Pfeil
 Naomi Robinson
 Dorothea Schneider
 Virginia Schumaker
 Virginia Schurz
 Beryl Stark
 Irene Steinke
 Georgia Vandawarker
 Dorothy Van Zwaluwenburg
 Esther Warren
 Lila Wagner
 Virginia Warthin
 Dorothea Waterman
 Marcia Waterman
 Jane Webster
 Mary Whitker
 Eleanor Whitman

CONCERT REPERTOIRE

The final concert in the Festival Series this year will be number 380, but in this list only the works since the reorganization of the Society in 1888 are included. A condensed statement of the programs for the twenty-nine Festivals will be given first, after which follows a complete list of the works given and the artists who have appeared in the concerts of the entire series.

The Boston Festival Orchestra, Emil Mollenhauer, and Albert A. Stanley, Conductors, appeared in Festivals 1 to 11 inclusive. In the Festivals, 12 to 23, the Chicago Symphony Orchestra, with Frederick Stock and Albert A. Stanley as conductors, took part. The Twenty-ninth Festival was conducted by Frederick A. Stock and Earl V. Moore.

Dating from 1913 the Festivals have been given in the Hill Auditorium. Prior to that date they were given in University Hall.

Repertoire of The May Festival Series From 1894 to 1922 Inclusive

FIRST FESTIVAL

May 18, 19, 1894—Three Concerts

Soloists: Miss Emma Juch, Miss Rose Stewart, Sopranos; Miss Gertrude May Stein, Contralto; Mr. Edward C. Towne, Tenor; Mr. Max Heinrich, Baritone; Mr. Arthur Friedheim, Pianist; Mr. Felix Winternitz, Violinist; Mr. Fritz Giese, Violoncellist; Mr. Van Veachtou Rogers, Harpist.

PRINCIPAL WORKS

"Manzon" Requiem, Verdi; Symphony, Op. 56, Mendelssohn; "Le Carnaval Romain" Overture, Berlioz; "Lenore" Overture, No. 3, Beethoven; Suite, "Woodland," MacDowell; Piano Concerto, E flat, Liszt; Piano Concerto, F minor, Chopin.

SECOND FESTIVAL

May 17, 18, 19, 1895—Four Concerts

Soloists: Mme. Lillian Nordica, Miss Rose Stewart, Sopranos; Miss Gertrude May Stein, Contralto; Mr. William H. Rieger, Tenor; Mr. William H. Clarke, Bass; Mr. Max Heinrich, Baritone; Mr. Martinus Sieveking, Pianist; Mr. Clarence Eddy, Organist.

PRINCIPAL WORKS

Symphony, B minor (unfinished), Schubert; "Damnation of Faust," Berlioz; Overture, "Anacreon," Cherubini; Vorspiel "Tristan and Isolde," Wagner; Quartet from "Fidelio," Beethoven; Suite "L'Arlesienne," Bizet; Piano Concerto, Op. 22, G. minor, Saint-Saëns; Overture, "Melpomene," Chadwick.

THIRD FESTIVAL

May 21, 22, 23, 1896—Five Concerts

Soloists: Frau Katherine Lohse-Klafsky, Miss Rose Stewart, Sopranos; Mrs. Katherine Bloodgood, Miss Gertrude May Stein, Contraltos; Mr. Barron Berthald, Mr. Evan Williams, Tenors; Mr. Max Heinrich, Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Baritones; Mr. Van Veachton Rogers, Harpist; Mr. Alberto Jonas, Pianist; Mr. Herman Zeitz, Violinist.

PRINCIPAL WORKS

"Lohengrin," Act I, "Tristan and Isolde," (a) Vorspiel, (b) "Isolde's Liebestod," Wagner; Siegmund's "Love Song," Wagner; "Faust" Overture, Wagner; "Meistersinger," (a) Pogner's Address, (b) Vorspiel, Wagner; Overture, "Magic Flute," Mozart; Piano Concerto, E flat, Beethoven; Symphony, F major, A. A. Stanley; Phantasie, "Romeo and Juliet," Svendsen; Overture, "Sakuntala," Goldmark; Overture, "Ruy Blas," Mendelssohn; Symphonic Sketches, Chadwick; "Samson and Delilah," Saint-Saëns.

FOURTH FESTIVAL

May 13, 14, 15, 1897—Five Concerts

Soloists: Mme. Emma Calvé, Mrs. Francis Wood, Sopranos; Mrs. Katherine Bloodgood, Miss Jennie May Spencer, Contraltos; Mr. Barron Berthald, Mr. J. H. McKinley, Tenors; Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Mr. Heinrich Meyn, Baritones; Mr. Alberto Jonas, Pianist; Mr. Herman Zeitz, Violinist; Mr. Thomas C. Trueblood, Reader.

PRINCIPAL WORKS

Symphonic Poem, "Les Préludes," Liszt; Overture, "1812," Tschalkowski; "Arminius," Bruch; "Stabat Mater," Rossini; Symphony, "Consecration of Tone," Spohr; Piano Concerto, A minor, Paderewski; Overture, "Oberon," Weber; Serenade, Op. 48, Tschalkowsky; Violin Concerto, Op. 22, Wieniawski; Music to "Midsummer Night's Dream," Mendelssohn.

FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

Soloists: Mme. Johanna Gadschi, Mrs. Jennie Patrick Walker, Sopranos; Miss Janet Spencer, Miss Gertrude May Stein, Contraltos; Mr. William J. Lavin, Mr. William H. Rieger, Mr. Barron Berthald, Tenors; Mr. David Bispham, Mr. William A. Howland, Signor Giuseppe Del Puente, Baritones; Mr. Alexander Heindl, Violoncellist; Miss Elsa von Grave, Pianist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; "Flying Dutchman," Wagner; Symphonie Pathétique, Tschalkowsky; Piano Concerto, A major, Liszt; Overture, "Academic Festival," Brahms; Symphonic Poem, "Attis," A. A. Stanley; Aria, "Am stillen Herd" (Meistersinger), Wagner; "Kaisermarch," Wagner; Rhapsodie, "Espana," Chabrier; Ballet Music (Carmen), Bizet.

SIXTH FESTIVAL

May 11, 12, 13, 1899—Five Concerts

Soloists: Miss Sara Anderson, Miss Anna Lohmiller, Mme. Marie Brema, Sopranos; Miss Blanche Towle, Mrs. Josephine Jacoby, Contraltos; Mr. George Hamlin, Mr. Clarence Shirley, Tenors; Signor Giuseppe Campanari, Mr. Gwylm Miles, Baritones; Mr. Myron W. Whitney, Jr., Bass; Miss Elsa Von Grave, Pianist; Mr. Emil Mollenhauer, Mr. Herman Zeitz, Conductors.

PRINCIPAL WORKS

"Requiem," Brahms; Suite, Moskowski; Symphony, No. 3, Raff; Overture, "Benvenuto Cellini," Berlioz; Overture, "Hänsel and Gretel," Humperdinck; Symphony, "Rustic Wedding," Goldmark; Overture, "Robespierre," Litolf; "Samson and Delilah," Saint-Saëns.

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

Solists: Miss Sara Anderson, Mme. Juch-Wellman, Sopranos; Miss Isabel Bouton, Mme. Ernestine Schumann-Heink, Contraltos; Mr. G. Leon Moore, Mr. Evan Williams, Tenors; Mr. David Bispham, Mr. William A. Howland, Mr. Gwylm Miles, Baritones; Mr. Arthur Hadley, Violoncellist; Mr. Bernard Sturm, Violinist

PRINCIPAL WORKS

Overture, "Lenore," Nos. 1, 2 and 3, Beethoven; "The Lily Nymph," G. W. Chadwick; Overture, "Oedipus Tyrannus," J. K. Paine; Suite in D, Bach; Symphony, No. 6, "Pastoral," Beethoven; Overture, "In der Natur," Dvorák; Suite, Op. 48, "Indian," MacDowell; Concerto, No. 1, G minor (for Violin), Bruch; Symphony in G, Mozart; Serenade, Op. 69, Volkman; Theme and Variations, and Finale, Suite in D minor, Op. 38, Foote; Overture, "Tragic," Brahms; "Hora Novissima," Op. 30, H. W. Parker.

EIGHTH FESTIVAL

May 16, 17, 18, 1901—Five Concerts

Soloists: Mrs. Marie Kunkel-Zimmerman, Soprano; Miss Fielding Roselle, Mme. Ernestine Schumann-Heink, Contraltos; Mr. Glenn Hall, Tenor; Signor Giuseppe Campanari, Mr. William Howland, Mr. Gwylm Miles, Baritones; Mr. Llewellyn L. Renwick, Organist; Mr. Albert Lockwood, Pianist; Mr. Bernard Sturm, Violinist; Mr. Alfred Hoffman, Violoncellist.

PRINCIPAL WORKS

"Elijah," Mendelssohn; "Golden Legend," Sullivan; Overture, "Egmont," Op. 84, Beethoven; Piano Concerto, B flat minor, Op. 23, Tschaiakowsky; "Wotan's Farewell," from "Walküre," Wagner; Symphony, "In the New World," Dvorák; Symphonic Poem, "Les Eolides," César Franck; Concerto, for Violin, D minor, Op. 22, Wieniawski; Vorspiel and "Liebestod," "Tristan and Isolde," Wagner; Symphony, E flat, No. 1, Haydn; Suite, Op. 22, "Children's Games," Bizet.

*Official Program Book***NINTH FESTIVAL****May 15, 16, 17, 1902—Five Concerts**

Soloists: Mme. Johanna Gadske, Mme. Evta Kileski, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Janet Spencer, Contraltos; Mr. Barron Berthald, Mr. Glenn Hall, Mr. James Moore, Mr. Marshall Pease, Tenors; Signor Emilio de Gogorza, Mr. William A. Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Van den Berg, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Orpheus," Gluck; "Faust," Gounod; "Tannhäuser," Wagner; Overture, "The Water Carrier," Cherubini; Concerto, A minor, Op. 54, Schumann; Symphony, No. 5, C minor, Beethoven; Symphony, B minor, (unfinished), Schubert; Suite for Strings, Tchaikowsky; Ballet Music (Azara), Paine; Overture, "King Richard III," Volkmann.

TENTH FESTIVAL**May 14, 15, 16, 1903—Five Concerts**

Soloists: Miss Frances Caspari, Miss Shanna Cumming, Miss Anita Rio, Sopranos; Miss Isabelle Bouton, Mme. Louise Homer, Contraltos; Mr. Andreas Dippel, Mr. William Wegener, Tenors; Sig. Emilio de Gogorza, Mr. William Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Llewellyn L. Renwick, Organist; Mr. Carl Webster, Violoncellist; Mme. Fannie Bloomfield Zeisler, Pianist.

PRINCIPAL WORKS

"Caractacus," Elgar; "Aida," Verdi; Symphonic Poem, Op. 21, Volbach; Concerto, A minor, Op. 54 for Piano, Schumann; Symphony No. 6, C minor, Op. 58, Glazounow; Overture, "Rienzi," Wagner; Adriano's Aria (Rienzi), Wagner; "Lohengrin" Prelude, Wagner; Introduction, Act III (Lohengrin), Wagner; "Lohengrin's Narrative," Wagner; "Waldweben" (Siegfried), Wagner; "Song of the Rhine Daughters" (Götterdämmerung), Wagner; "Meistersinger" Vorspiel, Wagner; Finale to Act III, "Meistersinger," Wagner; Aria, "Abscheulicher" (Fidelio), Beethoven; Suite, Op. 16, Suk; Symphony in B minor, Op. 42 for Organ and Orchestra, Guilmant; Variations Symphonique for Violoncello, Boellmann.

ELEVENTH FESTIVAL**May 12, 13, 14, 1904—Five Concerts**

Soloists: Miss Clara Henly Bussing, Miss Frances Caspari, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Florence Mulford, Contraltos; Mr. Holmes Cowper, Mr. Ellison van Hoose, Tenors; Sig. Giuseppe Campanari, Sig. Emilio de Gogorza, Baritones; Mr. Frederick Martin, Bass; Mr. Llewellyn L. Renwick, Organist

PRINCIPAL WORKS

"Fair Ellen," Bruch; "Dream of Gerontius," Elgar; "Carmen," Bizet; Overture-Fantasia, "Romeo and Juliet," Tchaikowsky; Symphony (unfinished), Schubert; Overture, "Magic Flute," Mozart; "Good Friday Spell," Wagner; Symphony, A major, No. 7, Beethoven; "Don Juan," Op. 20, Richard Strauss; Suite for String Orchestra, Juon; Suite, "Esclarmonde," Massenet.

TWELFTH FESTIVAL

May 11, 12, 13, 1905—Five Concerts

Soloists: Mme. Lillian Blauvelt, Mrs. Lillian French Read, Sopranos; Mrs. Daisy Force Scott, Miss Gertrude May Stein, Contraltos; Mr. Ellison Van Hoose, Mr. Alfred Shaw, Tenors; Mr. David Bispham, Mr. Vernon D'Arnalle, Baritones; Mr. Herbert Witherspoon, Bass; Mrs. Janet Durno Collins, Pianist; Mr. Henri Ern, Violinist; Mr. Bruno Steindel, Violoncellist.

PRINCIPAL WORKS

"St. Paul," Mendelssohn; "Arminius," Bruch; Overture, "Carneval," Dvorák; Symphony, "Country Wedding," Goldmark; Overture, "Solonelle," Glazounow; Concerto, for Piano, G minor, Saint-Saëns; Symphonic Poem, "Les Préludes," Liszt; Overture, "Academic Festival," Brahms; Symphony, B flat major, No. 4, Beethoven; "Death and Transfiguration," Strauss; Concerto, E minor for Violin, Mendelssohn; Vorspiel "Meistersinger," Wagner; Overture, "Coriolan," Beethoven.

THIRTEENTH FESTIVAL

May 10, 11, 12, 1906—Five Concerts

Soloists: Mme. Charlotte Maconda, Mrs. Lillian French Read, Miss Frances Caspari, Sopranos; Miss Isabelle Bouton, Miss Grace Munson, Contraltos; Mr. Glenn Hall, Mr. Ellison van Hoose, Tenors; Signor Giuseppe Campanari, Mr. Gwylm Miles, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Brahm van den Berg, Pianist.

PRINCIPAL WORKS

Symphony Pathétique, Op. 74, Tschaikowsky; Concerto, Pianoforte, A minor, Op. 16, Grieg; Overture, "Bartered Bride," Smetana; Italian Serenade, Hugo Wolff; Overture, "Liebesfrühling," G. Schumann; Serenade for Wind Choir, Op. 7, R. Strauss; Overture, "Magic Flute," Mozart; Symphony, D major, Op. 73; Brahms, Suite in D, Bach; Overture, "Leonore, No. 3," Beethoven; "Stabat Mater," Dvorák; "A Psalm of Victory," Stanley; "Aida," Verdi; Overture, "Euryanthe," von Weber.

FOURTEENTH FESTIVAL

May 8, 9, 10, 11, 1907—Five Concerts

Soloists: Mrs. Corinne Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heink, Miss Janet Spencer, Contraltos; Mr. Edward Johnson, Mr. Theodore van Yorx, Tenors; Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold Kramer, Violinist; Mr. Albert Lockwood, Pianist.

PRINCIPAL WORKS

"The Messiah," Händel; "Samson and Delilah," Saint-Saëns; Overture, "Tanhäuser," Wagner; "Afternoon of a Faun," Debussy; Concerto, No. 2, D minor, Op. 44, Bruch; "Scene de Ballet," Op. 52, Glazounow; "Wotan's Farewell" and "Magic Fire," Wagner; Overture, "Genoveva," Schumann; "Sea Pictures," Elgar; Concerto, D minor, Rubinstein; Symphony, No. 7, Op. 52, Beethoven; Overture, "In the South," Elgar; Ball Scene from "Romeo and Juliet," Berlioz; Symphonic Poem, "On the Moldau," Smetana; "On the Shores of Sorrento," R. Strauss.

*Official Program Book***FIFTEENTH FESTIVAL**

May 13, 14, 15, 16, 1908—Five Concerts

Soloists: Mrs. Corinne Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heink, Miss Janet Spencer, Contraltos; Mr. Edward Johnson, Tenor; Mr. Claude Cunningham, Mr. Earle G. Killeen, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold deMaré, Horn; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Creation," Haydn; "Faust," Gounod; Vorspiel "Meistersinger," Wagner; Lyric Suite, Op. 54, Grieg; Concerto for Organ, Op. 177, Rheinberger; Overture, "Barber of Bagdad," Cornelius; Valse de Concert, Glazounow; Introduction to Act I, "Fervaal," d'Indy; Concerto, (French Horn), Strauss; Symphony No. 1, Op. 38, Schumann; Overture, "Benvenuto Cellini," Berlioz; Two Legends, "Kalevala," "En Saga," Sibelius; Variations, Op. 36, Elgar; Overture, "Der faule Hans," Ritter; "Till Eulenspiegel's Merry Pranks," R. Strauss.

SIXTEENTH FESTIVAL

May 12, 13, 14, 15, 1909—Five Concerts

Soloists: Miss Perceval Allen, Mme. Olive Fremstad, Sopranos; Miss Margaret Keyes, Contralto; Mr. Daniel Beddoe, Mr. Edward C. Towne, Tenors; Mr. Earle G. Killeen, Baritone; Mr. Herbert Witherspoon, Bass; Mr. Alfred Barthel, Oboe; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"The Seasons," Haydn; "Damnation of Faust," Berlioz; Overture, "Improvisator," D'Albert; Symphony, No. 8, Op. 93, Beethoven; Symphonic Poem, "Attis," Stanley; Symphonic Valse, "At Sundown," Stock; "Love Song" (Feuersnot), Strauss; Overture, "Fingal's Cave," Mendelssohn; Concerto for Oboe, Op. 7, D minor, de Grandvaal; Symphony, No. 2, D major, Brahms; Overture, "Polonia," Wagner; "Siegfried's Rhine Journey," Wagner; Selections from "Parsifal," Wagner.

SEVENTEENTH FESTIVAL

May 18, 19, 20, 21, 1910—Five Concerts

Soloists: Mrs. Jane Osborn Hannah, Mrs. Corinne Rider-Kelsey, Mrs. Sybil Sammis MacDermid, Sopranos; Miss Margaret Keyes, Contralto; Mr. Daniel Beddoe, Tenor; Mr. Sidney Biden, Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mlle. Tina Lerner, Pianist.

PRINCIPAL WORKS

"Fair Ellen," Bruch; "Odysseus," Bruch; "The New Life," Wolf-Ferrari; Symphony, G minor, Mozart; Symphony, D minor, César Franck; "Manfred," Schumann; Concerto, F minor, Chopin.

EIGHTEENTH FESTIVAL

May 10, 11, 12, 13, 1911—Five Concerts

Soloists: Miss Perceval Allen, Mrs. Sybil Sammis MacDermid, Mme. Bernice de Pasquale, Sopranos; Miss Florence Mulford, Miss Janet Spencer, Contraltos; Mr. Reed Miller, Tenor; Mr. Clarence Whitehill, Baritone; Mr. Horatio Connell, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Judas Maccabeus," Händel; "Eugen Onegin," Tschaikowsky; Symphony, in B minor, Borodin; Symphony, C major, Schubert; Overture, "The Perriot of the Minute," Bantock; Overture, "The Carnival," Glazounow; "In Springtime," Goldmark; "Capriccio Espagnole," Rimsky-Korsakow; "Vschyrad," "Moldau," Smetana; "Bran-gâne's Warning" (Tristan), Wagner; Closing Scene (Götterdämmerung), Wagner.

NINETEENTH FESTIVAL

May 15, 16, 17, 18, 1912—Five Concerts

Soloists: Mme. Alma Gluck, Miss Florence Hinkle, Sopranos; Miss Florence Mulford, Mrs. Nevada Van der Veer, Contraltos; Mr. Ellison Van Hoose, Mr. Reed Miller, Tenors; Mr. Marion Green, Baritone; Mr. Herbert Witherspoon, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Dream of Gerontius," Elgar; "Samson and Delilah," Saint-Saëns; "Chorus Tri-omphalis," Stanley; Vorspiel, "Hänsel and Gretel," Humperdinck; Legende, "Zorahayda," Svendsen; Symphony, No. 5, E minor, Op. 64, Tschaikowsky; Overture, "Coriolan," Beethoven; Symphony, No. 4, E minor, Op. 98, Brahms; Symphonic Poem, "Les Préludes," Liszt; Overture, "Melusine," Mendelssohn; Symphonic Poem, "Le Chasseur Maudit," César Franck; Suite, "Die Königskinder," Humperdinck; March Fantasia, Op. 44, Guilmant.

TWENTIETH FESTIVAL

May 14, 15, 16, 17, 1913—Five Concerts

Soloists: Miss Florence Hinkle, Mme. Marie Rappold, Sopranos; Mme. Schumann-Heink, Miss Rosalie Wirthlin, Contraltos; Mr. Lambert Murphy, Tenor; Sig. Pasquale Amato, Mr. Frederick A. Munson, Mr. William Hinshaw, Baritones; Mr. Henri Scott, Bass.

PRINCIPAL WORKS

"Walrus and the Carpenter," Fletcher; "Laus Deo," Stanley; "Manzoni Requiem," Verdi; "Lohengrin," Act I, Wagner; "Meistersinger," Finale, Wagner; Symphony, No. 5, C minor, Beethoven; Overture, "Academic Festival, Op. 80," Brahms; Overture, "Merry Wives of Windsor," Nicolai; Overture, "Flying Dutchman," Wagner; Overture, "Tannhäuser," Wagner; Suite, "Wand of Youth," Elgar; Suite, "Woodland," Op. 42, MacDowell; Tone Poem, "Don Juan," Richard Strauss; Hungarian Dances, Brahms-Dvorák; "Song of the Rhine Daughters," Funeral March (Götterdämmerung), Wagner.

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

Soloists: Miss Inez Barbour, Mme. Alma Gluck, Miss Florence Hinkle, Sopranos; Miss Margaret Keyes, Contralto; Mr. Riccardo Martin, Mr. Lambert Murphy, Tenors; Sig. Pasquale Amato, Mr. Reinald Werrenrath, Baritones; Mr. Henri Scott, Bass; Mr. Earl V. Moore, Organist.

Official Program Book

PRINCIPAL WORKS

"Into the World," Benoit; "Caractacus," Elgar; "Messiah," Händel; D minor Symphony, César Franck; B minor Symphony, Schubert; Overtures, "Benevenuto Cellini," Berlioz; "Bartered Bride," Smetana; Symphonic Poema, "Phaeton," Saint-Saëns; "Till Eulenspiegel," Strauss; "Mid summer Night's Dream" Music, Mendelssohn; "Impressions of Italy," Charpentier; "Festival March and Hymn to Liberty," Stock; Prelude, Act III, "Natoma," Herbert; "Fire Music," Wagner.

TWENTY-SECOND FESTIVAL

May 19, 20, 21, 22, 1915—Six Concerts

Soloists: Miss Leonora Allen, Miss Frieda Hempel, Miss Ada Grace Johnson, Miss Olive Kline, Sopranos; Miss Margaret Keyes, Contralto; Mr. Giovanni Martinelli, Mr. Lambert Murphy, Tenors; Mr. Theodore Harrison, Mr. Clarence Whitehill, Baritones; Mr. Harold Bauer, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"The New Life," Wolf-Ferrari; "The Children's Crusade," Pierné; Pianoforte Concerto, A minor, Op. 54, Schumann; Symphony No. 1, C minor, Op. 68, Brahms; Overture, "Leonore," No. 3, Beethoven; Fantasie-Overture "Hamlet," Tschaikowsky; "Wotan's Farewell and Magic Fire" (Walküre); "Siegfried in the Forest," Wagner; "Life's Dance," Delius.

TWENTY-THIRD FESTIVAL

May 17, 18, 19, 20, 1916—Six Concerts

Soloists: Miss Frieda Hempel, Miss Florence Hinkle, Miss Ada Grace Johnson, Miss Maude C. Kleyn, Miss Doris Marvin, Sopranos; Miss Sophie Braslau, Mme. Margarete Matzenauer, Contraltos; Mr. Horace L. Davis, Mr. Morgan Kingston, Mr. John McCormack, Tenors; Mr. Pasquale Amato, Mr. Robert Dieterle, Mr. Chase B. Sikes, Mr. Reinald Werrenrath, Baritones; Mr. Gustaf Holmquist, Bass; Mr. Ralph Kinder, Organist; Mr. Richard D. T. Hollister, Reader.

PRINCIPAL WORKS

"Paradise Lost," M. Enrico Bossi; "The Children at Bethlehem," Pierné; "Samson and Delilah," Saint-Saëns; Symphony No. 7, A major, Beethoven; Symphony, E flat, Mozart; Overture—Fantasia "Francesca da Rimini," Tschaikowsky; Wedding March and Variations from "Rustic Wedding," Goldmark; Suite, Dohnanyi; "Love Scene" from "Feuersnot," Strauss; Swedish Rhapsody, Alfvén.

TWENTY-FOURTH FESTIVAL

May 2, 3, 4, 5, 1917—Six Concerts

Soloists: Miss Maude Fay, Miss Lucy Gates, Miss Lois M. Johnston, Sopranos; Mrs. Anna Schram-Imig, Mezzo-Soprano; Mme. Margarete Matzenauer, Miss Christine Miller, Contraltos; Mr. Morgan Kingston, Signor Giovanni Martinelli, Tenors; Signor Giuseppe De Luca, Mr. Chase B. Sikes, Baritones; Mr. Gustaf Holmquist, Bass; Miss Ethel Leginska, Pianist; Mr. Richard Keys Biggs, Organist.

PRINCIPAL WORKS

"The Dream of Gerontius," Elgar; "Aida," Verdi; "The Walrus and the Carpenter," Fletcher; E major Symphony, Alfvén; D major Symphony, Brahms; "Jupiter" Symphony, Mozart; "Othello" Overture, Dvorák; "Fingal's Cave" Overture, Mendelssohn; G minor Concerto, Rubinstein; "Dance Rhapsody," Delius; "Molly on the Shore," "Mock Morris," and "Shepherds Hey," Grainger; "Finlandia," Sibelius; "Siegfried's Rhine Journey," Wagner.

TWENTY-FIFTH FESTIVAL

May 15, 16, 17, 18, 1918—Six Concerts

Soloists: Miss Ada Grace Johnson, Miss Lois Marjorie Johnston, Mme. Claudia Muzio, Miss Myrna Sharlow, Sopranos; Miss Nora Crane Hunt, Mme. Margaret Matzenauer, Miss Emma Roberts, Contraltos; Mr. Paul Althouse, Mr. James Hamilton, Mr. Ippolito Lazaro, Mr. Giovanni Martinelli, Mr. Odra Patton, Tenors; Mr. Guisepppe de Luca, Mr. Robert Dieterle, Mr. Bernard Ferguson, Mr. Arthur Middleton, Mr. David D. Nash, Baritones; Mr. Joseph Bonnet, Organist; Mr. Rudolph Ganz, Pianist.

PRINCIPAL WORKS

"Carmen," Bizet; "Into the World," Benoit; "The Beatitudes," Franck; D minor Symphony, Schumann; Indian Suite, MacDowell; Lenore, No. 3, Overture, Beethoven; "The Secret of Susanne," Overture, Wolf-Ferrari; Suite, "Scheherazade," Rimsky-Korsakow; Suite, "The Wand of Youth," Elgar; "An Afternoon of a Faun," Debussy; "Irish Rhapsody," Herbert; "L'Apprenti Sorcier," Dukas; Fantasia and Fugue, Liszt; Pianoforte Concerto in B flat minor, Tchaikowsky.

TWENTY-SIXTH FESTIVAL

May 14, 15, 16, 17, 1919—Six Concerts

Soloists: Miss Anna Fitzu, Miss Lois Marjorie Johnston, Miss Rosa Ponselle, Sopranos; Miss Merle Alcock, Mrs. Louise Homer, Miss Minerva Komenarski, Contraltos; Mr. Fernando Carpi, Mr. Arthur Hackett, Tenors; Mr. Robert R. Dieterle, Mr. Andres de Seguro, Baritones; Mr. Gustaf Holmquist, Bass; Mr. Ossip Gabrilowitsch, Pianist; Mr. Charles M. Courboin, Organist.

PRINCIPAL WORKS

"Faust," Gounod; "Ode to Music," Hadley; "Fair Land of Freedom," Stanley; "Eroica" Symphony, Beethoven; B flat Symphony, Chausson; G minor Symphony, Mozart; D major Suite, Bach; Overture, "A Russian Easter," Rimsky-Korsakow; Overture, "Carneval," Dvorák; Ballet-Suite, "Sylvia," Delibes; "The Enchanted Forest," d'Indy; Rhapsodie, "Norwegian," Lalo; Pianoforte Concerto, B flat major, Brahms.

TWENTY-SEVENTH FESTIVAL

May 19, 20, 21, 22, 1920—Six Concerts

Soloists: Miss Myrna Sharlow, Miss Lenora Sparks, Sopranos; Miss Carolina Lazzari, Madame Margaret Matzenauer, Contraltos; Mr. James Hamilton, Mr. Edward Johnson, Mr. William Wheeler, Tenors; Mr. Robert R. Dieterle, Mr. Leon Rothier, Mr. Titta Ruffo, Mr. Renato Zanelli, Baritones; Mr. Josef Lhévinne, Pianist; Mr. Arthur Edwin Kraft, Organist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; "Damnation of Faust," Berlioz; B flat major Symphony, No. 1, Schumann; F minor¹ Symphony, Tschaikowsky; Overture, "Patrie," Bizet; Overture, "Euryanthe," von Weber; Overture, "Russlan and Ludmilla," Glinka; Symphonic Poem, "Tasso," Liszt; "Vysehrad," "The Moldau," Smetana; Capriccio Espagnole, Rimsky-Korsakow; Symphonic Poem, No. 3, "Le Chasseur Maudit," Franck; Symphonic Poem, "Finlandia," Sibelius; Concerto for Pianoforte, No. 1, C major, Beethoven; Concerto for Pianoforte, No. 1, E flat major, Liszt.

TWENTY-EIGHTH FESTIVAL

May 18, 19, 20, 21, 1921—Six Concerts

Soloists: Mme. Lucrezia Bori, Mme. Florence Hinkle, Miss Lenora Sparkes, Mrs. Grace Johnson Konold, Sopranos; Mme. Merle Alcock, Mme. Cyrena van Gordon, Contraltos; Mr. Charles Marshall, Mr. Lambert Murphy, Tenors; Mr. Theodore Harrison, Mr. Arthur Middleton, Baritones; Mr. Gustaf Holmquist, Mr. Robert McCandliss, Bases; Mme. Fannie Bloomfield Zeisler, Pianist.

PRINCIPAL WORKS

"Elijah," Mendelssohn-Bartholdy; "Aida," Verdi; "Voyage of Arion," Children's Chorus, Moore; Symphony, No. 10, C major, Schubert; Symphony, No. 2, C minor, Op. 17, Tschaikowsky; Overture, "Husitzka," Op. 67, Dvorák; Overture, "Magic Flute," Mozart; Suite, "Woodland," A minor, Op. 42, MacDowell; Symphonic Poem, "Juventus," de Sabata; Symphonic Poem, "Attis," Op. 16, Stanley; Concerto for Pianoforte, No. 2, F minor, Op. 21, Chopin; Mefisto Waltz, Liszt; Chorale and Fugue, Bach-Abert; March-Fantasie, with Chorus, "Triumphalis," Op. 14, Stanley.

TWENTY-NINTH FESTIVAL

May 17, 18, 19, 20, 1922—Six Concerts

Soloists: Mme. Frieda Hempel, Mme. Florence Easton, Miss Adele Parkhurst, Sopranos; Mme. Cyrena Van Gordon, Miss Kathryn Meisle, Contraltos; Mr. Mario Chamlee, Mr. Riccardo Martin, Tenors; Mr. Reinald Werrenrath, Mr. Carl Schlegel, Baritones; Mr. Rollin Pease, Bass; Mr. William Bachaus, Pianist.

PRINCIPAL WORKS

"La Vita Nuova," Wolf-Ferrari; "A Psalmic Rhapsody," Stock; "Tannhäuser" (Paris version), Wagner; "A Song of Spring," Busch; Symphony, No. 2, E minor, Rachmaninow. Overtures: "Academic Festival," Brahms; "Benvenuto Cellini," Berlioz; "Springtime of Love," Georg Schumann. Suite, Opus 19, Dohnanyi; Ballade, "Tam O'Shanter," Chadwick. Symphonic Poems: "Tasso, Lamento e Trionfo," Liszt; "Le Rouet d' Omphale," Saint-Saëns; "Death and Transfiguration," Strauss; "Procession of the Knights of the Holy Grail," Wagner. Concert Waltz, No. 2, Glazounow; "Midsummer Wake," Alfven; Concerto for Pianoforte, G major, Beethoven.

Detailed Repertoire of The May Festival, Choral Union, and Extra Concert Series From 1888 to 1922 Inclusive

List of Organizations, Artists, and Works

ORCHESTRAS

Boston Festival (51); Boston Symphony (5); Chicago Festival (3); Chicago Symphony (92); Cincinnati (2); Detroit (10); Detroit Symphony (10); New York Philharmonic; New York Symphony; Philadelphia (2); Pittsburg (7); United States Marine Band.

CHAMBER MUSIC ORGANIZATIONS

Detroit Philharmonic Club (4); Detroit String Quartet; Elsa Fischer Quartet; Flonzaley Quartet (7); Kneisel Quartet (4); New York Philharmonic Club; Spiering Quartet; New York Chamber Music Association, 11 artists (2)).

CONDUCTORS

Damrosch; Gabrilowitsch (9); Herbert (3); Killeen; Kneisel; Kolar; Kunwald; Mollenhauer (31); Moore; Muck; Nikisch (2); Pauer (3); Rosenbecker; Santelmann; Seidl; Stanley (91); Stock (58); Stokowski (2); Stransky; Thomas (6); Urach; Zeitz.

ARTISTS

SOPRANOS

Mme. Alda; Miss Leonora Allen; Miss Perceval Allen (4); Miss Bailey (2); Miss Inez Barbour; Mrs. Bishop (5); Mme. Blauvelt; Lucretia Bori; Mme. Brema; Miss Broch; Mrs. Bussing; Mme. Calvé; Miss Anna Case; Mrs. Cumming; Miss Dux; Miss Doolittle; Miss Easton; Mme. Farrar; Maude Fay; Miss Anna Fitziu; Mrs. Ford (2); Mme. Fremstad (2); Mme. Gadski (3); Mme. Galli-Curci; Miss Lucy Gates; Miss Goodwin; Mme. Gluck (2); Miss Harrah; Miss Frieda Hempel (3); Mrs. Henschel; Miss Hiltz; Miss Hinkle (6); Miss Johnson (3); Mrs. Johnson-Konold (2); Miss Johnston (5); Mme. Juch (3); Mme. Kaschoska; Mme. Kileski (2); Mme. Klafsky; Miss Kleyn (2); Mme. Linne; Miss Liebling; Miss Lohmiller; Mrs. Sammis MacDermid (2); Mme. Maconda (2); Miss Marvin; Miss Nina Morgana (2); Mme. Muzio; Mrs. Nikisch; Mme. Nordica (2); Miss Osborne; Mrs. Osborne-Hannah (2); Miss Parkhurst; Miss Parmeter; Mme. Pasquale (2); Miss Ponselle; Mrs. French-

Read (2); Mrs. Rider-Kelsey (6); Mme. Rappold (3); Miss Rio (5); Mme. de Vere-Sapio (2); Mme. Sembrich; Miss Sharlow (2); Miss Sparkes (2); Mme. Steinbach; Miss Stevenson; Miss Stewart (5); Mme. Tanner-Musin; Mrs. Walker (2); Mrs. Winchell (2); Mrs. Wood; Mrs. Zimmerman (2).

CONTRALTOS

Mrs. Alcock (2); Mrs. Bloodgood (3); Mme. Bouton (4); Miss Buckley (2); Mrs. Clements (2); Miss Crawford; Miss Muriel Foster; Miss Glenn; Miss Hall; Miss Heinrich; Mme. Homer (8); Miss Hunt; Mme. Jacoby (2); Miss Keyes (7); Miss Komenarski; Miss Lazzari (2); Helena Marsh; Mme. Matzenauer (6); Miss Meisle; Miss Christine Miller; Miss Mulford (3); Miss Munson (2); Mrs. Pease (2); Miss Roberts; Miss Roselle (2); Mrs. Scott; Mme. Schumann-Heink (6); Miss Spencer (6); Miss Stein (10); Miss Stoddard; Miss Towle; Mme. van der Veer; Mme. van Gordon (3); Miss Weed; Mrs. Wright; Miss Wirthlin.

TENORS

Althouse; Beddoe (3); Berthald (4); Bonci (2); Carpi; Caruso; Carallo; Chamlee; Cowper (2); Davies; Davis; Dippel (2); Gordon; Hackett; Hall (8); Hamlin (5); Hamilton (3); Orville Harrold; Edward Johnson (5); Jordan (2); Kingston (2); Knorr (2); Lavin; Lazaro; Marshall; Martin (2); Martinelli (4); McCormack (2); McKinley (2); Murphy (5); Patton (2); Stevens (4); Towne (3); van Hoose (4); van York; Wegener; Wheeler; Williams (4).

BARYTONES AND BASSES

Amato (4); Beresford (2); Bispham (6); Campanari (11); Campbell; Campion; Chalmers; Clarke; Connell (2); Crane; D'Arnalle (3); Del Puente; De Luca (2); Dieterle (5); Gogorza (6); Marion Greene (2); Plunket Green (2); Theodore Harrison (4); Heinrich (9); Henschel; Hinshaw; Holmes; Holmquist (5); Howland (11); Killeen (2); Lamson (6); Martin (7); McCandliss; Meyn (5); Arthur Middleton (2); Miles (5); Mills (2); Munson; Nash; Pease; Rother; Ruffo; Schlegel; Scott (4); de Seguro; Senger; Sikes (3); Spalding; Stracciari; Werrenrath (5); Whitehill (4); Whitney (2); Witherspoon (7); Zanelli.

PIANISTS

d'Albert; Augierias; Aus der Ohe (4); Bachaus; Bauer (4); Benoist; Busoni; Carreno (2); Gabrilowitsch (4); Dohnanyi; Durno-Collins (2); Friedheim (2); Friedman; Ganz; Percy Grainger; Hambourg; Hoffman; Jonas (5); Lachaume (2); Leginska (2); Tina Lerner (2); Levitzki; Lhévinne (2); Lockwood (3); Netzgorg; Nyiergyhazi; De Pachman; Paderewski (3); Prokofieff; Pugno; Rachmaninoff; Roxas; Samaroff (2); Schmall (3); Seyler (2); Sickiez; Sieveking; Sternberg (3); Sumowska; van den Berg; von Grave (2); Zeisler (3).

VIOLINISTS

T. Adamowski; Bendix; Miss Botsford; Breeskin; Burmester; Elman; Ern; Flesch; Halir; Heerman; Heifetz; Huberman; Kramer; Kreisler (4); Lichtenberg; Lockwood; Loeffler; Macmillin; McBeath; Miss Morini; Musin; Miss Powell (2); Ricarde; Rosen; Schkolnik; Seidel; Spalding; Sturm (2); Winternitz; Ysaye (2); Yunk (2); Zeitz (3).

VIOLONCELLISTS

Abbas; Abel; J. Adamowski; Bramsen; Bronson; Casals; Diestel; Gerardy; Giese; Heberlein; Heindl; Hekking; Hoffman; Kindler; Elsa Ruegger (2); Schmitt; Schroeder; Steindl.

ORGANISTS

Archer; Biggs; Bonnet (2); Courboin; Eddy (2); Gullmant; Kinder; Kraft; Middleschulte; Moore; Renwick (8).

LARGER CHORAL WORKS WITH ORCHESTRA

Berlioz, "Damnation of Faust" (5); Bizet, "Carmen" (2); Bossi, "Paradise Lost"; Bruch, "Arminius" (2), "Odysseus"; Buck, "Light of Asia"; Chadwick, "Lily Nymph"; Dvorák, "Stabat Mater"; Elgar, "Caractacus" (First Time in America, 1893), (2); "Dream of Gerontius" (3); Franck, "The Beatitudes"; Gluck, "Orpheus"; Gounod, "Redemption," "Faust" (3); Hadley, "Ode to Music"; Händel, "Judas Maccabeus," "Messiah" (5); Haydn, "Creation," "Seasons"; Mendelssohn, "Elijah" (3); "St. Paul" (2), "42nd Psalm" (2); Parker, "Hora Novissima"; Pierné, "The Children at Bethlehem," "The Children's Crusade"; Rheinberger, "Christophus"; Rossini, "Stabat Mater"; Saint-Saëns, "Samson and Delilah" (5); Stanley, "A Psalm of Victory," "Laus Deo"; Stock, "A Psalmic Rhapsody"; Sullivan, "Golden Legend"; Coleridge-Taylor, "Hiawatha's Wedding Feast"; Tschaiakowsky, "Eugen Onegin"; Verdi, "Mazzoni Requiem" (4), "Aida" (4); Wagner, "Flying Dutchman," "Lohengrin," Act I (3); Meistersinger (Finale), (2); "Tannhäuser" (Paris version), (2); Wolf-Ferrari, "The New Life" (3).

SMALLER CHORAL WORKS AND SELECTIONS WITH ORCHESTRA

Benoit, "Into the World" (Children's Chorus) (2); Busch, "The Song of Spring" (Children's Chorus); Brahms, "Requiem" (two choruses); Bruch, "Fair Ellen" (4), "Flight into Egypt" (2); "Flight of the Holy Family" (2); Cornelius, "Salemaleikum," from "Barber of Bagdad"; Fanning, "Song of the Vikings"; Fletcher, "Walrus and Carpenter" (Children's Chorus) (2); Foote, "Wreck of the Hesperus"; Gounod, "Gallia" (5); "Lovely Appear" and "Unfold, Ye Everlasting Portals," from "Redemption" (3); Grieg, "Discovery" (2); Marchetti, "Ave Maria" (2); Massenet, "Narcissus"; Moore, "Voyage of Arion" (Children's Chorus); Rheinberger, "The Night" (2); Saint-Saëns, "Spring Song" from "Samson and Delilah"; Stanley, "Chorus Triomphalis" (5); "Consecration Hymn" (3), "Fair Land of Freedom"; Verdi, "Stabat Mater"; Wagner, "Spinning Song," "Flying Dutchman," Act II, "Hail, Bright Abode," from "Tannhäuser" (3), "Flower Girls Scene," from "Parsifal," "Bachanale" and "Chorus of Sirens" from "Tannhäuser," Act I, Scene I, Finale. In addition, a large number of part-songs, madrigals, motets, etc., both ancient and modern, have been given.

SYMPHONIES

Alfvén—No. 3, E major. Beethoven—No. 2, D major (3); No. 3, "Eroica" (2); No. 4, B flat major; No. 5, C minor (3); No. 6, "Pastoral"; No. 7, A major (4); No. 8, F major (4). Borodin—No. 2, B minor. Brahms—No. 1, C minor (2); No. 2, D major (4); No. 3, F major; No. 4, E minor. Chausson—B flat. Dubois—"Symphonie Française."

Dvorák—No. 1, D major; No. 5, "In the New World" (2). Franck—D minor (3). Glazounow—No. 6, G minor. Goldmark—"Rustic Wedding" (2). Haydn—No. 1, E flat. Mendelssohn—A minor, "Scotch." Mozart—G major (Short Symphony); G minor (3); E flat major; C major (Jupiter). Rachmaninoff—No. 2, E minor. Raff—"Im Walde." Schubert—B minor, "Unfinished" (6); No. 10, C major (3). Schumann—B flat (4); D minor (2); "Rhenish." Scriabine—No. 3, "The Divine Poem." Spohr—"Consecration of Tones." Stanley—F major. Tschaikowsky—No. 2, C minor; No. 5, E minor (7); F minor; "Pathetic" (5).

SYMPHONIC POEMS AND ORCHESTRAL SELECTIONS

Alfvén—"Swedish Rhapsody" (2). Bach—Adagio, Gavotte; Præludium et Fuga; Suite in D (3). Bach-Abert—Chorale and Fugue. Beethoven, Allegretto, 7th Symphony; Allegretto scherzando, 8th Symphony. Berlioz—"Ball Scene" from "Romeo and Juliet" Symphony; "Danse des Sylphes"; Menuetto, "Will o' the Wisps"; "Marche Hongroise" (2). Bizet—Ballet Music, "Carmen"; Suite, "Children's Games"; Suite, "Les Arlesienne" (2). Bourgault-Ducoudray—"Burial of Ophelia." Brahms—Hungarian Dances (Fourth Set), (2). Cassella—"Italia." Chabrier—Entr'acte "Gendoline"; "Rhapsodie Espana" (3). Chadwick—Symphonic Sketches; "Tam O'Shanter." Charpentier—"Impressions d'Italie" (2). Debussy—"An Afternoon of a Faun" (4); "March Ecossaise"; "Cortège and Air de Danse." Delibes—Intermezzo, "Naila"; Ballet-Suite, "Sylvia." de Sabata—"Juventus." D'Indy—Introduction, Act I, "Fervaal"; "The Enchanted Forest." Delius—"Life's Dance"; "Dance Rhapsody." Dohnanyi—Suite (3). Dubois—Petite Suite. Dukas—"L'Apprenti Sorcier" (2). Dvorák—Largo from "New World Symphony" (2); Symphonic Variations; Suite in D minor; Scherzo Capriccioso, Op. 66. Elgar—"Enigma" Variations; Suite, "Wand of Youth" (2); March, "Pomp and Circumstance" (2). Enesco—Roumanian Rhapsody, No. 1, in A; No. 2, E minor. Franck—Symphonic Poem, "Les Eolides." German—Ballet Music, "Henry VIII." Gilson—Fanfare Inaugurale. Glazounow—Suite, Valse de Concert (2). Glière—"The Sirens." Goldmark—Prelude, Act III, "Cricket on the Hearth"; Scherzo; Theme and Variations from "Rustic" Symphony (2). Gounod—"Hymn to St. Cecelia"; Ballet Music from "Faust." Grainger—"Molly on the Shore"; "Mock Morris"; "Shepherd" (2); Colonial Song. Grieg—"Herzwunden," "Im Frühling" (Strings) (2); Suite, "Peer, Gynt" (2); Lyric Suite, Op. 54. Gretry-Mottl—Ballet Music "Cephale and Procris." Hadley—Variations; Festival March. Haydn—"Austrian National Hymn" (Strings). Herbert—Prelude, Act III, "Natoma"; Irish Rhapsody. Hosmer—"Southern Rhapsody." Humperdinck—Dream Music, "Hänsel and Gretel"; Vorspiel II and III, "Königs-Kinder." Juon—Suite for String Orchestra. Kaun—Festival March. Lalo—"Norwegian Rhapsodie" (2). Leoncavallo—Prologue, "Pagliacci." Liadow—"Le Lac Enchanté," "Kikimora." Liszt—"Les Préludes" (5); "Tasso" (3); Grand Polonaise in E; Rhapsodie No. IX; Hungarian Rhapsody No. 1; "Marguerite" from "Faust" Symphony; Second Polonaise; Nocturne; Mephisto Waltz. MacDowell—Suite, Op. 42 (3); "Indian" (2). Mackenzie—Benedictus. Massenet—Prelude, Act III, "Hérodiade"; Suite, "Les Erinnyes"; Suite, "Esclarmonde." Mendelssohn—"Mid-Summer Night's Dream" Music (3); Scherzo. Moszkowski—"Malaguena" and "Maurische" Danse; "Boabdil"; Suite d'Orchestre. Paganini—"Mobile Perpetuum." Paine—Moorish Dances. Ponchielli—"Danza dell' Or."

Puccini—"La Bohème," Fantasia. Ravel—Suite, "Mother Goose," three movements, Rimsky-Korsakow—Symphonic Poem, "Scherherazade" (3); Capriccio Espagnol, Op. 34 (2). Saint-Saëns—"A Night in Lisbon"; Symphonic Poem, "Le Rouet d' Omphale" (2); "La Jeunesse d'Hercules"; Marche Heroique"; "Phaëton." Schillings—Vorspiel, Act II; "Ingwelde"; "Harvest Festival"; "Moloch." Schubert—Theme and Variations, D minor Quartet (Strings); March in E flat. Sibelius—"The Swan of Tuonela," "Lemminkäinen Turns Homeward"; Valse triste; "Finlandia" (3); "En Saga." Sinigaglia—"Suite Piemontese"; "Perpetuum Mobile" (for strings). Smetana—"Sarka"; Symphonic Poem, "Wallenstein's Camp"; "Vysehrad" (2); "On the Moldau" (3). Stanley—Symphonic Poem, "Attis" (3); Scherzo from F major Symphony. Stock—"At Sunset," Symphonic Waltz; "Festival March and Hymn to Liberty"; March and Hymn to Democracy." Strauss, Ed.—Seid umschlungen, Millionen." Strauss, Richard—Tone Poem, "Don Juan" (3); "Tod and Verklärung" (4); Love Scene from "Feuersnot" (2); "On the Shores of Sorrento" (2); "Till Eulenspiegel" (2). Svendsen—Allegretto Scherzando; Krönung's Marsch"; Fantasie, "Romeo and Juliet" (2); Legend "Zorahayda." Tschaiikowsky—Adagio, from E minor Symphony; Andante from B flat Quartette (2); Elegy; "Pizzicato Ostinato," from F minor Symphony; Theme, Variations and Polacca (2); Marche, "Sclav"; Serenade, Op. 48 (2); Suite, "Casse Noisette"; Overture-Fantasia, "Francesca da Rimini"; Overture-Fantasia "Hamlet." Volbach—"Es waren zwei Königskinder." Van der Stucken—"Spring Night." Wagner—"Huldigungsmarsch" (2); "Kaisermarsch" (2); "Siegfried" Idylle; Fragment from "Tannhäuser"; Bacchanale (3); "Träume" (2); Introduction to Act II, "Lohengrin"; "Ride of the Valkyrs" (4); "Magic Fire" (3); "Forge Songs"; "Siegfried in the Forest"; "Waldweben" (2); "Siegfried and the Bird"; "Siegfried's Rhine Journey and Passing of Brünhilde's Rock" (5); "Song of the Rhine Daughters"; "Siegfried's Death"; "Siegfried's Funeral March" (2); Closing Scene from "Götterdämmerung"; "Love Scene and Brangäne's Warning"; "Flower Girl's Scene"; "Good Friday Spell" (3); "Procession of the Knights of the Grail and Glorification" (2); Prelude and "Love Death" (Tristan) (2). von Weber—"Invitation to the Dance" (2). Wolf—"Italian Serenade."

OVERTURES

d'Albert—"Der Improvisator." Bantock—"The Perriot of the Minute." Beethoven—"Coriolanus" (3); "Egmont" (2); "Fidelio" (3); "Lenore," Nos. 1 and 2; No. 3 (9). Berlioz—"Benvenuto Cellini" (4); "Carnival Romain" (3). Bizet—"Patrie." Brahms—"Akademische Fest" (5); "Tragische." Chabrier—"Gwendoline." Chadwick—"Melpomene." Cherubini—"Anacreon"; "Wasserträger." Cornelius—"Barber of Bagdad." Dvorák—"Carneval" (2); "Husitzka"; "In der Natur"; "Othello." Elgar—"Cockaigne"; "In the South" (2). Goldmark—"Sakuntala"; "Im Frühling" (3). Glazounow—"Carnival"; "Solonelle" (2). Glinka—"Russlan and Ludmilla" (3). Humperdinck—"Hänsel and Gretel" (2). Litolf—"Robespierre." Massenet—"Phèdre." Mendelssohn—"Fingal's Cave" (2); "Midsummer Night's Dream" (4); "Ruy Blas"; "Melusina." Mozart—"Figaro" (3); "Magic Flue" (4); "Der Schauspieldirektor." Nicolai—"Merry Wives of Windsor." Paine—"Oedipus Tyrannus." Reznicek—"Donna Diana." Rimsky-Korsakow—"A Russian Easter." Ritter—"Der Faule Hans." Rossini—"William Tell." Scheinpflug—"To a Shakespeare Comedy." Schumann, G.—"Liebesfrüling" (2). Schumann, R.—"Genoveva" (2); "Manfred." Sinigaglia—"Le Baruffe

Chiozotte." Smetana—"Bartered Bride" (3). Thomas—"Mignon." Tschaiakowsky—"1812" (3); "Romeo and Juliet"; Overture-Fantasia, "Hamlet." von Reznicek—"Donna Diana." Wagner—"Faust" (2); "Flying Dutchman" (3); "Lohengrin" (5); "Meistersinger" (10); "Parsifal" (2); "Polonia"; "Rienzi" (4); "Tannhäuser" (12); "Tristan" (5). von Weber—"Euryanthe" (4); "Freischütz" (2); "Oberon" (7); "Jubel." Wolf-Ferrari—"The Secret of Susanne."

CONCERTOS, ETC.

d'Albert—C major (Violoncello). Beethoven—C major (Pianoforte); E flat (Pianoforte); G major (Pianoforte). F. Boëllman—(Violoncello). Brahms—B flat (Pianoforte). Bruch—D minor (Violin); G minor (Violin) (3); Scotch Fantasia (Violin). Chaminade, D major (Flute). Chopin—E minor (Pianoforte); F minor (Pianoforte). Dubois—(Organ). Ernst—(Violin). Golterman—(Violoncello). Grieg—A minor (Pianoforte) (2). de Grandvaal—D minor (Oboe). Guilmant—D minor (Organ). Händel—G major (Organ, Oboe and Strings). Henselt—G major (Pianoforte). Kummer—For 2 Violoncelli. Lalo—"Symphonie Espagnol" (Violin) (2). Linder—(Violoncello). Liszt—E flat (3); A major; "Hungarian Fantasia" (Pianoforte). Mendelssohn—E minor (Violin) (5). Mozart—A major (Pianoforte). Paderewski—A minor (Pianoforte). Paganini—(Violin). Rachmaninoff—C minor (Pianoforte). Rheinberger—G minor (Organ). Rubinstein—D minor (Pianoforte) (3). Saint-Saëns—A minor (Violoncello) (2); G minor (Pianoforte) (2); B minor (Violin); Rondo Capriccioso (Violin) (4). Schumann—A minor (Pianoforte) (2). Strauss—Horn Concerto. De Swert—D minor (Violoncello). Tartini—D minor (Viola). Tschaiakowsky—B flat minor (Pianoforte) (2); Variations on a Rococo Theme, Op. 33 (Violoncello). Wieniawski—D minor (Violin) (7). Vieuxtemps—D minor (Violin).

*CHAMBER MUSIC (QUARTETS, ETC.)

Bach—Adagio and Fugue from Sonata in G minor; Suite in E (Violin). Bach, W. Friedman—"Sonata a Tre." Beethoven—G major, Op. 18, No. 2; D major, Op. 18, No. 3; A major, Op. 18, No. 5 (2); F major, Op. 59, No. 1 (2); Sonata in A major for Piano and Violoncello; Quintet, E flat major, Op. 16, for Pianoforte, Oboe, Clarinet, Bassoon, and French Horn. Brahms—Quintet, B minor, Op. 115, for Clarinet and Strings. Corelli—Sonata in D. Debussy—"Le Petit Berger," for Flute, Harp, and Violoncello. Dvorák—F major, Op. 96 (2); E major, Op. 51; A flat major, Op. 105; Terzetto, Op. 74. Franck—D major; Sonata for Violin and Pianoforte. Goossens—"Five Impressions of a Holiday," Op. 7, for Pianoforte, Flute, and Violoncello; "By the Tarn"; Suite in C, Op. 6, for Pianoforte, Flute, and Violin. Grainger—"Molly on the Shore" (2). Granados—Danse Espagnole, for Flute, Harp, and Violoncello. Grieg—Op. 27. Händel—Sonata in A major, for Violin and Pianoforte (2); Sonata in D major, for Pianoforte and Violin. Haydn—D major, Op. 76, No. 5 (2); G minor, Op. 74, No. 3; D minor, Op. 76, No. 2. Hue—"Le Rouet," for Flute, Harp, and Violoncello. Jadassohn—Quintet, Op. 76. Kurth—Sextet. Leclair l'Aîné—Sonata a Tre (2). Mendelssohn—E flat, Op. 12. Mozart—D major (3); B flat. Raff—D minor. Ravel—Sonatina en Trio, for Flute, Harp, and Violoncello. Rubinstein—C minor, Op. 17, No. 2, Op.

* Works not otherwise designated are string quartets.

19. Saint-Saëns—Piano Septet, Op. 65. Schubert—D minor (4). Schumann—A major, Op. 41, No. 3; Piano Quintet, Op. 44. Smetana—E minor. Spohr—Nonetto in F major, Op. 31. Strawinsky—"Three Pieces." Deems Taylor—Suite, "Through the Looking Glass," Op. 12, for Ensemble of 11 instruments. Tchaikowsky—Trio, A minor; Andante Cantabile from Op. 22; Scherzo from Op. 30. von Dittersdorf—D major. Wolf—"Italienische Serenade." Wolf-Ferrari—"Sinfonia da Camera," B flat major, Op. 8, for Pianoforte, Violins, Viola, Violoncello, Double Bass, Flute, Oboe, Clarinet, Bassoon, and French Horn.

Summary

Summary of Works

1888-1922

41 Larger Choral Works	by 27 composers, were given 91 performances
27 Smaller Choral Works	" 17 " " " 52 "
38 Symphonies	" 20 " " " 82 "
184 Symphonic Poems, etc.	" 68 " " " 260 "
69 Overtures	" 36 " " " 157 "
43 Concertos	" 31 " " " 63 "
50 Chamber Music Works	" 23 " " " 58 "

Practically the entire literature of piano, violin, violoncello, organ, flute, harp, etc., solos, songs and arias has been covered in this series, many of the individual compositions having been performed several times each. The list of individual titles totals more than 2300.

Summary of Organizations and Artists

(1888-1922—380 Concerts)

12 Orchestras	took part in 188 concerts
9 Chamber Music Organizations	" " " 21 "
22 Conductors	" " " 217 "
67 Sopranos	" " " 125 "
36 Contraltos	" " " 88 "
37 Tenors	" " " 86 "
49 Baritones and Basses	" " " 143 "
39 Pianists	" " " 71 "
32 Violinists	" " " 42 "
18 Violoncellists	" " " 19 "
11 Organists	" " " 20 "

The activity of the University Musical Society is by no means covered by this list. The 1,225 programs included in the various concert series of the University School of Music cover well nigh the entire field of ensemble and solo music. Many important ensemble works were given their first hearing in this country in these concerts.

A reasonably conservative estimate of the number of works performed at these concerts would place them at approximately 10,500. These added to the Choral Union total would give considerably more than 12,500 works heard during this period.

Record of Musical Season

1921-1922

INCLUDING THE CHORAL UNION PRE-FESTIVAL SERIES; EXTRA CONCERT SERIES; FACULTY CONCERTS, AND TWILIGHT ORGAN RECITALS

All these concerts were given in Hill Auditorium.

Choral Union Pre-Festival Series

FORTY-THIRD SEASON—FIRST CONCERT—No. CCCLXIV COMPLETE SERIES

HAROLD BAUER, PIANIST

Thursday, October 20, 1921

Partita in B flat	<i>Bach-Bauer</i>
Sonata Appassionata	<i>Beethoven</i>
(a) Scenes from Childhood	<i>Schumann</i>
(b) Ballade in A flat	<i>Chopin</i>
(a) Etude in D flat	<i>Liszt</i>
(b) Fountains	<i>Ravel</i>
(c) Waltz Etude	<i>Saint-Saëns</i>

FORTY-THIRD SEASON—SECOND CONCERT—No. CCCLXVI COMPLETE SERIES

JOHN McCORMACK, TENOR

Assisting Artists—DONALD McBEATH, Violinist; EDWIN SCHNEIDER, Pianist

Thursday Evening, November 22, 1921

(a) O Sleep, Why Dost Thou Leave Me? (Semele)	<i>Händel</i>
(b) Ombra mai fu (Largo)	<i>Händel</i>
Mr. McCormack	
(a) Prelude	<i>Pugnani-Kreisler</i>
(b) Variations on Theme of Corelli	<i>Tartini-Kreisler</i>
Mr. McBeath	
(a) La Caravane	<i>Ernest Chausson</i>
(b) Go Not, Happy Day	<i>Frank Bridge</i>
(c) When Night Descends	<i>S. Rachmaninoff</i>
(d) I'Alba Separa	<i>Paolo Tosti</i>

Mr. McCormack

Intermission

Irish Folk Songs:

(a) The Bard of Armagh	}	<i>Arranged by Hughes</i>
(b) The Ballynure Ballad		
(c) She Moved Through the Fair		
(d) The Lover's Curse		

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|---------------------------------------|---------------|------------------------|
| | Mr. McCormack | |
| (a) Romance | | <i>Wieniawski</i> |
| (b) Obertass | | <i>Wieniawski</i> |
| | Mr. McBeath | |
| (a) When the Dew is Falling | | <i>Edwin Schneider</i> |
| (b) On the Beach at Otahai | | <i>Julius Harrison</i> |
| (c) The Palanquin Bearers | | <i>Martin Shaw</i> |
| (d) The Lord is My Light | | <i>Alhisen</i> |
| | Mr. McCormack | |

Forty-third Season—Third Concert—No. CCCLXVII Complete Series

IGNAZ FRIEDMAN, PIANIST

Monday Evening, December 5, 1921

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|-----------------------------------|---|--------------------------|
| (a) Sonata, Opus 90 | | <i>Beethoven</i> |
| (b) Chaconne | | <i>Bach-Busoni</i> |
| (a) Nocturne, Opus 63 | } | <i>Chopin</i> |
| (b) Ballade, Opus 42 | | |
| (c) Valse, C sharp minor | | |
| (d) Two Etudes, Opus 25 | | |
| (e) Polonaise, Opus 53 | | |
| (a) Two Viennese Dances | | <i>Friedman-Gaertner</i> |
| (b) Etude | | <i>Friedman</i> |
| (c) Les Reverences | | <i>Friedman</i> |
| (d) Tannhäuser Overture | | <i>Wagner-Liszt</i> |

Forty-third Season—Fourth Concert—No. CCCLXIX Complete Series

FRITZ KREISLER, VIOLINIST

CARL LAMSON, Accompanist

Monday Evening, January 9, 1922

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|--|------------------------|
| Sonata, A major (for Piano and Violin) | <i>César Franck</i> |
| Suite, E major | <i>Bach</i> |
| Andantino | <i>Padre Martini</i> |
| Rondo | <i>Mozart</i> |
| Ballet Music to "Rosamunde" | <i>Schubert</i> |
| Two Slavonic Dances | <i>Dvorák-Kreisler</i> |
| Two Caprices | <i>Wieniawski</i> |

Forty-third Season—Fifth Concert—No. CCCLXXI Complete Series

ERIKA MORINI, VIOLINIST

EMANUEL BALABAN, Accompanist

Friday Evening, February 3, 1922

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|-------------------------------|-------------------------|
| Concerto, G minor | <i>Bruch</i> |
| Prelude and Allegro | <i>Pugnani-Kreisler</i> |
| Menuet | <i>Mozart</i> |
| Romance Andalouse | <i>Sarasate</i> |
| Canzonetta | <i>Godard</i> |
| Valse Caprice | <i>Wieniawski</i> |
| Moses Fantasia | <i>Paganini</i> |

FORTY-THIRD SEASON—SIXTH CONCERT—No. CCCLXXIII COMPLETE SERIES

CLAIRE DUX, SOPRANO

BRONISLAW HUBERMAN, VIOLINIST

PAUL FRANKEL, Accompanist

Tuesday Evening, March 14, 1922

Symphonie Espagnole	Mr. Huberman	Lalo
Aria from "The Pearl Fishers" (in French)	Miss Dux	Biset
Nocturne in E flat		Chopin-Sarasate
"La Capricieuse"		Elgar
Clochette		Paganini
Chanson Indoue, from "Sadko" (in French)	Mr. Huberman	Rimsky-Korsakow
Lullaby (in English)		Hans Hermann
I Once Saw the Wind (in English)		Kromolicki
"Caro Nome," from "Rigoletto"	Miss Dux	Verdi
Aria from "Il Re Pastore"		Mozart
Morgen		Strauss
Ave Maria		Schubert
Miss Dux and Mr. Huberman		

Extra Concert Series

THIRD SEASON—FIRST CONCERT—No. CCCLXV COMPLETE SERIES

THE DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, CONDUCTOR

ESTELLE LIEBLING, SOPRANO, SOLOIST

Tuesday Evening, November 8, 1921

Overture, "Der Freischütz"	Weber
Eighth Symphony, Opus 93, in F major	Beethoven
Overture, "Phédre"	Massenet
Intermission	
Aria from "Etienne Marcel"	Saint-Saëns
Aria from "Conchita"	Zandonai
Estelle Liebling	
Hungarian Dances	Brahms

THIRD SEASON—SECOND CONCERT—No. CCCLXVIII COMPLETE SERIES

THE DETROIT SYMPHONY ORCHESTRA

VICTOR KOLAR, CONDUCTING

ERWIN NYIREGYHAZI, PIANIST

Monday Evening December 12, 1921

Fifth Symphony, Opus 64, in E minor	Tschaikowsky
First Concerto for Piano and Orchestra in E flat major	Liszt
Mr. Nyiregyhazi	
Ballet Music from "Faust"	Gounod
Roumanian Rhapsody in A major, Opus 11	Enesco

THIRD SEASON—THIRD CONCERT—No. CCCLXX COMPLETE SERIES

THE DETROIT SYMPHONY ORCHESTRA
OSSIP GABRILOWITSCH, CONDUCTOR AND PIANO SOLOIST

Monday Evening, January 23, 1922

- Overture, "Russian e Ludmilla" *Glinka*
 Second Concerto for Piano and Orchestra in C minor, Opus 18 . . . *Rachmaninoff*
 At the Piano—Mr. Gabrilowitsch
 Orchestra under the direction of Victor Kolar
 Symphonic Suite, "Scheherazade" *Rimsky-Korsakoff*

THIRD SEASON—FOURTH CONCERT—No. CCCLXXII COMPLETE SERIES

THE DETROIT SYMPHONY ORCHESTRA
OSSIP GABRILOWITSCH, CONDUCTOR
HANS KINDLER, VIOLONCELLIST

Monday Evening, February 20, 1922

- Overture, "Donna Diana" *Resnais*
 Symphony in D minor *Franch*

Intermission

- Concerto for Violoncello and Orchestra in C major, Opus 20 . . . *Albert*
 British Folk Music Settings *Grainger*
 (a) Colonial Song; (b) Shepherd's Hey

THIRD SEASON—FIFTH CONCERT—No. CCCLXXIV COMPLETE SERIES

THE DETROIT SYMPHONY ORCHESTRA
OSSIP GABRILOWITSCH, CONDUCTOR
BENDETSON NETZORG, PIANIST

Monday Evening, March 27, 1922

- Sixth Symphony (Pathetique), Opus 74, in B minor *Tschaiskowsky*

Intermission

- Concerto for Piano and Orchestra, No. 23, in A major (Kochel 488) . . *Mozart*
 Mr. Netzorg
 Overture to "Tannhäuser" *Wagner*

Faculty Concert Series (Complimentary)

I. Sunday, October 16, 1921

Fantasic, Opus 49	Albert Lockwood	Chopin
Arioso, Salutation of the Dawn	Nora Crane Hunt—Violin Obligato by Marian Struble	Stevenson
Concerto, Opus 64	Samuel Pierson Lockwood	Mendelssohn
Penitential Song		Beethoven-Liszt
Pastorale variée		Mozart
Gavotte	Albert Lockwood	Rubinstein
I Love Thee		Beethoven
Hindoo Love Song		Bernberg
Hark! Hark! The Lark!	Miss Hunt	Schubert

Accompaniments by Mrs. Maud Okkelberg and Clara Lundell

II. Sunday, October 30, 1921

Phantasie, C major, Opus 17	Mrs. George B. Rhead	Schumann
La Cloche		Saint-Saëns
L'Heure exquise		Hahn
Après un Reve		Hahn
Carnaval	William Wheeler	Fourdrain
Auf Flügeln des Gesanges		Mendelssohn-Liszt
Gnomensreigen		Liszt
Marche Militaire	Mrs. Rhead	Schubert-Tausig
I Love Thee	Mr. Wheeler—Mrs. George B. Rhead, Accompanist	Grieg
Ragna		
In the Boat		
Cradle Song		
Eros		

Mr. Wheeler—Mrs. George B. Rhead, Accompanist

III. Sunday, November 13, 1921

UNIVERSITY SYMPHONY ORCHESTRA

SAMUEL P. LOCKWOOD, Conductor

Soloist—MARIAN STRUBLE, Violinist

Overture to "Der Schauspielfeldirektor"	Mozart
Concerto No. 2, D minor, Opus 22	Wieniawski
Two Melodies, Opus 53, for Strings	Grieg
Symphony No. 2, D major, Opus 36	Beethoven

Official Program Book

IV. Sunday, December 4, 1921

UNIVERSITY BAND—WILFRED WILSON, Director

MASS SINGING—GEORGE OSCAR BOWEN, Leader

Overture to "Orpheus"	<i>Offenbach</i>
Espanola (Morceau), Opus 366	<i>Jungmann</i>
Die Loreley (Paraphrase), Opus 17	<i>Nesvada</i>
March, "Jack Tar"	<i>Sousa</i>
University Band	
Mass Singing	
March, "Gate City"	<i>Weldon</i>
Minuet and Barcarole, from "Tales of Hoffman"	<i>Offenbach</i>
Wedding March	<i>Sousa</i>
University Band	

V. Wednesday, December 21, 1921

THIRD ANNUAL CHRISTMAS CAROL SING BY THE PUPILS OF THE
ANN ARBOR PUBLIC SCHOOLSUnder the Direction of GEORGE OSCAR BOWEN, Supervisor; MISS LOU M. ALLEN,
Assistant Supervisor; MISS WINIFRED DICKINSON, Organist

Organ, Fantasia on "Holy Night"	<i>Harker</i>
Miss Winifred Dickinson	
Carol, "O Come, All Ye Faithfull"	<i>Cantus Diversi</i>
"Hush, My Babe"	<i>Old Melody</i>
Third and Fourth Grades	
"We Three Kings of Orient Are"	<i>Hopkins</i>
Carol, "O Little Town of Bethlehem"	<i>Redner</i>
"Bring a Torch, Jeannette, Isabella"	<i>Old French Carol</i>
Fourth and Fifth Grades	
"Deck the Hall"	<i>Old Welsh Carol</i>
Children of all Grades	
"Good King Wenceslas"	<i>Traditional</i>
Kings, Pages, and all Grades	
"Infant So Gentle"	<i>Gascon Carol</i>
Fifth and Sixth Grades	
Carol, "Hark, the Herald Angels Sing"	<i>Mendelssohn</i>
"The First Noel"	<i>Traditional</i>
"Voices" and all Grades	
"The Shepherds' Song"	<i>Beethoven, arr.</i>
Seventh Grade	
(a) Two Christmas Carols	<i>Matthews</i>
(b) "There Were Shepherds"	<i>Foster</i>
High School Girls' Glee Club	
"Silent Night, Holy Night"	<i>Gruber</i>

VI. Sunday, January 15, 1922

UNIVERSITY SYMPHONY ROCHESTRA

SAMUEL P. LOCKWOOD, Conductor

Soloist—MRS. GEORGE B. RHEAD, Pianist

Symphony No. 3, A minor, Opus 56 ("Scotch")	<i>Mendelssohn</i>
Intermezzo, Opus 13	<i>Arensky</i>
Eight Dances	<i>Normand Lockwood</i>
Variations Symphoniques	<i>Franck</i>
Fantasia on Hungarian Folk Melodies	<i>Liszt</i>

VII. Sunday, January 29, 1922

Thirty-two Variations		Beethoven
	Maud Okkelberg	
Aubade Provencale		Couperin-Kreisler
Gavotte		Gossec-Burmester
Menuet		Bach-Burmester
Serenade Espagnole		Chaminade-Kreisler
Valse Bluette		Drigo-Auer
	Anthony J. Whitmire	
Les Silhouettes		Carpenter
The Street Organ		Sibella
Twickenham Ferry		Molloy
The Winds in the South		Scott
	Mrs. William Wheeler	
Spinning Song		Wagner-Liszt
The Linden Tree		Schubert-Liszt
Nachtfalter, Valse Caprice		Strauss-Tausig
	Mrs. Okkelberg	
Adagio, Opus 34		Ries
Ungharisher, Opus 29		Hauser
	Mr. Whitmire	

Accompaniments by Mrs. George B. Rhead and Miss Ava Comin

VIII. Sunday, February 12, 1922

Sonata, F minor, Opus 49, for Piano and Viola		Rubinstein
	Maud Okkelberg and Samuel P. Lockwood	
O liebliche Wangen		
Feldeinsamkeit		
Botschaft		Brahms
Von ewiger Liebe		
	Mrs. George A. Hastreiter	
Nocturne, Opus 37, No. 2		Chopin
Ballade, Opus 38		Chopin
	Clara Lundell	
O Come to Me		Balakirew
The Tear		Rubinstein
Lilacs		Rachmaninoff
The Dawn of Spring		Tschaikowsky
	Mrs. Hastreiter	
Claire de Lune		
Jardins sous la pluie		Debussy
Golliwoggs' Cake Walk		
Etude in F minor		Liszt
	Miss Lundell	

Mrs. George B. Rhead, Accompanist

IX. Sunday, February 26, 1922

UNIVERSITY SYMPHONY ORCHESTRA

SAMUEL P. LOCKWOOD, Conductor

Soloist—MAUD OKKELBERG, Pianist

Marche Militaire		Schubert-Guiraud
Valse Triste		Sibelius
Elegy, Opus 48, No. 3, for Strings		Tschaikowsky
Overture, "Youth" (first performance)		Helen M. Snyder
Concerto, Opus 54, A minor		Schumann

Official Program Book

X. Sunday, March 5, 1922

UNIVERSITY BAND—WILFRED WILSON, Director

MASS SINGING—GEORGE OSCAR BOWEN, Leader

Overture, "On the Neva"	<i>Canaves</i>
Marche Militaire, Nos. 1 and 2, Opus 51	<i>Schubert</i>
A Passing Fancy	<i>Jewell</i>
March, "Answering Liberty's Call"	<i>Corvers</i>
University Band	

Mass Singing

Grande Valse, Linons et Dentelles sur les Motifs de "La Valse des dessous" *Ch. Pillon-Popy*

March, "The Co-Ed"	<i>Zamecnik</i>
Gems from the Operas	<i>arr. Missud</i>
March, "Spirit of the Times"	<i>Sanglear</i>
University Band	

Mass Singing—Frank L. Thomas, Accompanist

XI. Sunday, March 19, 1922

Danse Sacrée et Danse Profane, for Piano and Strings	<i>Debussy</i>
Piano—Albert Lockwood. Violins—Marian Struble, Angelina Lockwood, D. H. Sinclair, Josephine Connable. Violas—E. A. Schaeberle, C. H. Post. Violoncellos—W. H. Grant, W. L. Newbury. Bass—W. Wilson	

"Il mio tesora intanto," from "Don Giovanni"	<i>Mozart</i>
Myrto	<i>Leo Delibes</i>
The Serenade	<i>Oley Speaks</i>
Happiness	<i>Richard Hageman</i>
Odra O. Patton	

Waltz, Opus 69, No. 1	<i>Chopin</i>
Polonaise, Opus 44	<i>Chopin</i>
Nell B. Stockwell	

Over the Steppe	<i>Gretchaninoff</i>
The Isle	<i>Rachmaninoff</i>
Floods of Spring	<i>Rachmaninoff</i>
Nora B. Wetmore	

Sonetto del Petrarca, No. 6	<i>Liszt</i>
Capriccietto	<i>Moszkowski</i>
Lotus Land	<i>Cyril Scott</i>
Staccato-Caprice	<i>Vogrich</i>
Miss Stockwell	

Dorothy Wines-Reed, Accompanist

XII. Sunday, March 26, 1922

PIANO RECITAL BY MARGARET NICOLORIC, GUEST-SOLOIST

Two Intermezzi—Opus 118, No. 1; Opus 119, No. 3	<i>Brahms</i>
Nocturne in C sharp minor	<i>Chopin</i>
Two Etudes, A flat major and F major	<i>Chopin</i>
Prelude, Chorale and Fugue	<i>César Franck</i>
Promenade vers la mer	<i>Koechlin</i>
Two Movements Perpetuels	<i>Poulenc</i>
Voiles	<i>Debussy</i>
Minstrels	
Reflets dans l'eau	
Ce qu'a vu le vent d'Ouest	

XIII. Sunday, April 2, 1922

UNIVERSITY SYMPHONY ORCHESTRA

SAMUEL P. LOCKWOOD, Conductor

Soloist—ALBERT LOCKWOOD, Pianist

- Overture, "Coriolan," Opus 62 *Beethoven*
 Sandman's Song and Evening Prayer, from "Hänsel and Gretel" *Humperdinck-Steiner*
 "In the Convent" *Borodin*
 (Orchestrated by Albert Lockwood)
 Dance of the Sylphs, from "Damnation of Faust" *Berlioz*
 Waltzes, Opus 39 *Brahms*
 (Transcribed for Orchestra with Piano Obligato by Albert Lockwood)
 Fantasia on Themes from Mozart's "Don Giovanni" *Liszt*
 (Transcribed for Piano and Orchestra by Albert Lockwood)

THE PERSONNEL OF THE UNIVERSITY SYMPHONY ORCHESTRA

SAMUEL PIERSON LOCKWOOD, Conductor

First Violins—Marian Struble, D. H. Sinclair, Josephine Connable, Katherine Schaible, Neva Nelson, Mrs. Angelina Lockwood, G. V. Clancy, C. H. Post, B. E. Laidlaw, B. J. Hildinger, E. L. Betz, Jr. *Second Violins*—Marten ten Hoor, Sophia Wolczynski, Lorabell Corson, Lydia Fiegel, L. E. Bauer, L. L. Latham, Doris Miller, Jeannette Emmons, O. Schaefer, H. Rufus, W. B. Anderson, I. F. Wisely. *Violas*—E. A. Schaeberle, Lucy Cannon, Mrs. Grace Lewis, M. C. Shewcraft. *Violoncellos*—M. C. Wier, W. Cook, F. H. Lewis, J. N. Lincoln, W. H. Grant, W. Schneider, H. Seidman, W. E. Battles. *Basses*—W. Wilson, G. A. Matthews. *Harp*—Lorraine Parke. *Flutes*—Mrs. Helen Snyder, H. E. Laing, G. J. Higgins. *Oboes*—H. R. Evans, R. D. Horn. *Clarinets*—N. D. Falcone, E. P. Gulbransen. *Bassoons*—C. A. Campbell, W. L. Newbury. *Horns*—M. B. Curless, F. C. Cutting, B. W. Daines, D. J. Bullock. *Trumpets*—C. J. Cole, R. P. Evans, W. T. Verran. *Trombones*—D. J. Fraley, H. L. Packer, C. C. Rhodes. *Tuba*—J. W. Wannamaker. *Kettledrums*—A. Lockwood. *Percussion*—D. E. Rhodes, N. Lockwood.

TWILIGHT ORGAN RECITALS

In addition, 26 weekly "Twilight" Organ Recitals were given, as follows: 11 by Earl V. Moore, 9 by H. Russell Evans, 1 by Edward Rechlin, 2 by Llewellyn L. Renwick, 2 by Winifred Dickinson, and 1 by Dwight Steere. Over 130 different compositions were performed.

This record is an indication of the scope and character of the musical offerings for the season ending with the Festival. As a contrast, it may of interest to note that the musical season of 1888-89 consisted of three free organ recitals, one piano recital, and one concert by the Choral Union, with 58 on the stage and 102 in the audience.

THIRTIETH ANNUAL

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MAY FESTIVAL

OF THE

UNIVERSITY OF MICHIGAN

1923



OFFICIAL PROGRAM BOOK



Gustav Holst

[OFFICIAL]

THIRTIETH
ANNUAL MAY FESTIVAL

OF THE
UNIVERSITY OF MICHIGAN

TO BE HELD IN
HILL AUDITORIUM
ANN ARBOR, MICHIGAN

May 16, 17, 18, 19
1923

ANN ARBOR, MICHIGAN
UNIVERSITY MUSICAL
SOCIETY
1923

UNIVERSITY MUSICAL SOCIETY

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THE UNIVERSITY MUSICAL SOCIETY is organized under an Act of the State of Michigan providing for the incorporation of "Associations not for pecuniary profit." Its purpose is "to cultivate the public taste for music." All fees are placed at the lowest possible point compatible with sound business principles, the financial side serving but as a means to an educational and artistic end, a fact duly recognized by the Treasury Department of the United States by exempting from War-tax admissions to concerts given under its auspices, and by the United States Post Office Department in admitting its publications to second-class privileges.

Illustrations

GUSTAV HOLST	<i>Frontispiece</i>
FREDERICK A. STOCK	<i>facing page viii</i>
EARL V. MOORE	“ “ xii
BENIAMINO GIGLI	“ “ 16
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FLORENCE MACBETH	“ “ 52
ERNEST SCHELLING	“ “ 56
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HENRI SCOTT	“ “ 80

List of Concerts and Soloists

WEDNESDAY EVENING, MAY 16, 8:00 O'CLOCK

OPENING CONCERT

SOLOIST

BENIAMINO GIGLI, *Tenor*

THE CHICAGO SYMPHONY ORCHESTRA

GUSTAV HOLST (Guest), FREDERICK STOCK, *Conductors*

THURSDAY EVENING, MAY 17, 8:00 O'CLOCK

CHORAL CONCERT

"THE HYMN OF JESUS"

HOLST

SOLOISTS

MABELLE ADDISON, *Contralto*

ERNA RUBINSTEIN, *Violinist*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

GUSTAV HOLST (Guest), EARL V. MOORE, and FREDERICK STOCK, *Conductors*

FRIDAY AFTERNOON, MAY 18, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOISTS

SUSANNE KEENER, *Soprano* ARTHUR KRAFT, *Tenor* ANTHONY J. WHITMORE, *Violinist*

CHILDREN'S FESTIVAL CHORUS

GEORGE OSCAR BOWEN, *Conductor*

FRIDAY EVENING, MAY 18, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOISTS

FLORENCE MACBETH, *Soprano*

GUISEPPE DANISE, *Baritone*

THE CHICAGO SYMPHONY ORCHESTRA

GUSTAV HOLST (Guest), FREDERICK STOCK, *Conductors*

SATURDAY AFTERNOON, MAY 19, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

ERNEST SCHELLING, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

SATURDAY EVENING, MAY 19, 8:00 O'CLOCK

"SAMSON AND DELILAH"

SAINT-SAENS

CAST

SAMSON CHARLES MARSHALL

DELILAH JEANNE GORDON

HIGH PRIEST CLARENCE WHITEHILL

ABIMELECH } HENRI SCOTT

AN OLD HEBREW }

HEBREWS, PHILISTINES THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

FREDERICK STOCK, *Conductor*

CHORAL UNION SERIES — 1922 - 1923

FORTY-FOURTH SEASON

SEVENTH CONCERT

No. CCCXCI COMPLETE SERIES

First May Festival Concert

WEDNESDAY EVENING, MAY 16, 8:00 O'CLOCK

SOLOIST

MR. BENIAMINO GIGLI, *Tenor*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

MR. GUSTAV HOLST (Guest), MR. FREDERICK STOCK, *Conductors*

PROGRAM

MARCH FROM "THE QUEEN OF SHEBA" - - - - - GOLDMARK
CHORUS AND ORCHESTRA

ARIA, "Cielo e mar," from "La Gioconda" - - - - - PONCHIELLI
MR. GIGLI

SYMPHONY IN D MINOR - - - - - FRANCK
Lento—Allegro non troppo; Allegretto; Allegro con brio

Intermission

ARIA from "L'Roi d'Ys" - - - - - LALO
MR. GIGLI

ORIENTAL SUITE, "Beni Mora," Opus 29, No. 1 - - - - - HOLST
First Dance; Second Dance; In the Street of the Ouled Nails

"DIE MEISTERSINGER" - - - - - WAGNER
(a) Walther's Prize Song
MR. GIGLI

(b) Chorale, "Awake," and Choral Finale
CHORUS AND ORCHESTRA

CHORAL UNION SERIES — 1922 - 1923

FORTY-FOURTH SEASON

EIGHTH CONCERT

No. CCCXCII COMPLETE SERIES

Second May Festival Concert

THURSDAY EVENING, MAY 17, 8:00 O'CLOCK

"THE HYMN OF JESUS"

GUSTAV HOLST

SOLOISTS

MISS MABELLE ADDISON, *Contralto*

MISS ERNA RUBINSTEIN, *Violinist*

THE UNIVERSITY CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

MRS. GEORGE B. RHEAD, *Pianist*

MR. ERIC DELAMARTER, *Organist*

MR. GUSTAV HOLST, MR. EARL V. MOORE, and MR. FREDERICK STOCK, *Conductors*

PROGRAM

CHORAL AND FUGUE - - - - - BACH-ABERT

THREE SELECTIONS FROM B MINOR MASS - - - - - BACH

(a) Sanctus—CHORUS

(b) Agnus Dei—MISS ADDISON

Violin Obligato by Mr. JACQUES GORDON

(c) Hosanna—CHORUS

"GOOD FRIDAY SPELL," from "Parsifal" - - - - - WAGNER

"THE HYMN OF JESUS" - - - - - HOLST
(First performance in America)

Intermission

"A DIRGE FOR TWO VETERANS" - - - - - HOLST

MALE CHORUS

CONCERTO FOR VIOLIN, E minor, Opus 64 - - - - - MENDELSSOHN

Allegro molto appassionato

Andante—Allegro non troppo—Allegro molto vivace

SCHERZO, "L'Apprenti Sorcier" - - - - - DUKAS

CHORAL UNION SERIES — 1922 - 1923

FORTY-FOURTH SEASON

NINTH CONCERT

No. CCCXCIII COMPLETE SERIES

Third May Festival Concert

FRIDAY AFTERNOON, MAY 18, 2:30 O'CLOCK

CHILDREN'S CONCERT

SOLOISTS

MISS SUZANNE KEENER, *Soprano*

MR. ARTHUR KRAFT, *Tenor*

MR. ANTHONY WHITMIRE, *Violinist*

CHILDREN'S FESTIVAL CHORUS

MR. GEORGE OSCAR BOWEN, *Conductor*

MRS. GEORGE B. RHEAD, MISS IRENE FINLAY, and MISS LUCILLE GRAHAM, *Accompanists*

MR. PHILIP LA ROWE, *Organist*

PROGRAM

A PRAYER - - - - - BEETHOVEN
THE LINDEN TREE - - - - - SCHUBERT

THE CHILDREN'S CHORUS

QUEL RUSCELLETTO - - - - - PARADIES
O SLEEP, WHY DOST THOU LEAVE ME? - - - - - HANDEL
LOVE HAS EYES - - - - - BISHOP

MR. KRAFT

NEAREST AND DEAREST }
A STREAMLET FULL OF FLOWERS } - - - - - CARACCILO
WANDERER'S NIGHT SONG - - - - - RUBINSTEIN

THE CHILDREN'S CHORUS

GAVOTTE - - - - - BURMESTER-GOSSEC
BERCEUSE - - - - - GRIEG
ALLA ZINGARESCA - - - - - TSCHETSCHULIN

MR. WHITMIRE

WALTZ, "Voce di Primavera" - - - - - STRAUSS

MISS KEENER

AVE MARIA - - - - - LUZZI
AGNUS DEI - - - - - BIZET

MR. KRAFT

MR. WHITMIRE

HIGH SCHOOL GIRLS' GLEE CLUB

THE NIGHT WIND - - - - - FARLEY
THERE ARE FAIRIES AT THE BOTTOM OF OUR GARDEN - - - - - LEHMANN
THE FALSE PROPHET - - - - - SCOTT

MISS KEENER

SELECTIONS FROM "HANSEL AND GRETEL" - - - - - HUMPERDINCK
"Susy, Little Susy"; "Crosspatch, Away"; "Brother, Come and Dance with
Me"; The Sandman's Song; "The Prayer"; "We're Saved"

THE CHILDREN'S CHORUS

HIGH SCHOOL GIRLS' GLEE CLUB

CHORAL UNION SERIES — 1922 - 1923

FORTY-FOURTH SEASON

TENTH CONCERT

No. CCCXCIV COMPLETE SERIES

Fourth May Festival Concert

FRIDAY EVENING, MAY 18, 8:00 O'CLOCK

MISCELLANEOUS CONCERT

SOLOISTS

MISS FLORENCE MACBETH, *Soprano*

SIG. GUISEPPE DANISE, *Baritone*

THE CHICAGO SYMPHONY ORCHESTRA

MR. GUSTAV HOLST (Guest), MR. FREDERICK STOCK, *Conductors*

MR. ERIC DELAMARTER, *Organist*

PROGRAM

PRELUDE TO "DIE KOENIGSKINDER" - - - - - HUMPERDINCK
"CREDO" from "Othello" - - - - - VERDI

MR. DANISE

DANCE POEM, "Le Peri" - - - - - DUKAS
"CHARMING BIRD," from "The Pearl of Brazil" - - - - - DAVID

MISS MACBETH

Intermission

ROMANZA from "William Tell" - - - - - ROSSINI

MR. DANISE

SUITE from Opera, "The Perfect Fool" - - - - - HOLST
BELL SONG from "Lakmé" - - - - - DELIBES

MISS MACBETH

HUNGARIAN DANCES (17-21) - - - - - BRAHMS-DVORAK
DUET, "Vendetta," from "Rigoletto" - - - - - VERDI

MISS MACBETH and MR. DANISE

MARCH, "Pomp and Circumstance" - - - - - ELGAR

VIII



Frederick A. Hooker

CHORAL UNION SERIES — 1922 - 1923

FORTY-FOURTH SEASON

ELEVENTH CONCERT

No. CCCXCV COMPLETE SERIES

Fifth May Festival Concert

SATURDAY AFTERNOON, MAY 19, 2:30 O'CLOCK

SYMPHONY CONCERT

SOLOIST

MR. ERNEST SCHELLING, *Pianist*

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK A. STOCK, *Conductor*

PROGRAM

PRELUDE TO "LORELEY" - - - - - BRUCH

SYMPHONY No. 3, "Rhenish," E flat, Opus No. 97 - - - - SCHUMANN

Lebhaft; Scherzo (sehr massig); Nicht schnell; Feierlich; Lebhaft
(Transcribed for modern orchestra by Mr. Frederick A. Stock)

Intermission

FANTASTIC SUITE, for Piano and Orchestra - - - - SCHELLING

Allegro marziale; Molto vivace; Intermezzo; Virginia Reel

IX

CHORAL UNION SERIES — 1922 - 1923

FORTY-FOURTH SEASON

TWELFTH CONCERT

No. CCCXCVI COMPLETE SERIES

Sixth May Festival Concert

SATURDAY EVENING, MAY 19, 8:00 O'CLOCK

"SAMSON AND DELILAH"

SAINT-SAËNS

AN OPERA IN THREE ACTS

CAST

SAMSON	MR. CHARLES MARSHALL
DELILAH	MME. JEANNE GORDON
HIGH PRIEST	MR. CLARENCE WHITEHILL
ABIMELECH	MR. HENRI SCOTT
AN OLD HEBREW }	
HEBREWS, PHILISTINES	THE CHORAL UNION

THE CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK A. STOCK, *Conductor*

SYNOPSIS

ACT I

(*A public square in Gaza, Palestine;
Temple of Dagon in background*)

SCENE I. Hebrew Men and Women—
Samson in their midst.

SCENE II. Abimelech, Philistine Soldiers,
Samson and Israelites.

SCENE III. The same as above, with
the High Priest, Guards, First and
Second Philistines.

SCENE IV. Hebrew Old Men; Samson
and Victorious Hebrews.

(*The gates of Dagon's Temple
swing open.*)

SCENE V. Samson, Delilah, the Old Hebrew,
Philistines, and Hebrews.
Dance of the Priestesses of Dagon.

ACT II

(*The Valley of Sorek, in Palestine*)

SCENE I. Delilah alone.

SCENE II. Delilah and the High Priest.

SCENE III. Samson and Delilah.

ACT III

SCENE I. (*A Prison at Gaza.*)
Samson and Captive Hebrews.

SCENE II. (*Interior of Dagon's Temple.*)
Delilah, Young Philistine Women
and Dancers. Ballet.

SCENE III. High Priest, Delilah, Samson,
Philistine Men and Women.

Notices and Acknowledgements

All Concerts will begin on time (Eastern Standard time).

Trumpet calls from the stage will be sounded three minutes before the resumption of the program after the Intermission.

Our patrons are invited to inspect the Stearns Collection of Musical Instruments in the Foyer of the First Balcony and the adjoining room.

To study the evolution, it is only necessary to view the cases in their numerical order and remember that in the wall cases the evolution runs from *right* to *left* and from *top* to the *bottom*, while the standard cases should always be approached on the left-hand side. *Descriptive Lists* are attached to each case.

The Musical Director of the Festival desires to express his great obligation to Mr. George Oscar Bowen, Supervisor of Music in the Ann Arbor Public Schools, for his valuable service as Conductor of the Children's Concert; to Miss Zelma Hales, of his staff, for her efficient preparatory work, and to the teachers in the various schools from which the children have been drawn, for their coöperation.

The writer of the Analyses hereby expresses his deep obligation to Dr. A. A. Stanley and Mr. Felix Borowski, whose scholarly analyses, given in the Program Books of the preceding May Festivals and of the Chicago Symphony Orchestra, respectively, are authoritative contributions to contemporary criticism.

The programs of the important concerts given during the present season under the auspices of the University Musical Society (with the exception of the May Festival Series) are given in the final pages of this publication.

The UNIVERSITY MUSICAL SOCIETY desires to express its deep appreciation of the loyal support extended by this community to it in its endeavor to create a genuine and intelligent appreciation of the best music. As it continues the work so successfully carried on for thirty-three years under the régime of Dr. Albert A. Stanley, it is with the conviction that the same support will be extended in the future, that all that has been accomplished in the past years may be but a prophecy of what the future has in store.



Earl V. Moore

Descriptive Programs

ANALYSES BY
EARL V. MOORE

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1923

FIRST CONCERT

Wednesday Evening, May 16

MARCH, from "Queen of Sheba" - - - - - *Goldmark*

Karl Goldmark was born May 18, 1830, at Keszthely, Hungary; died January 2, 1915, at Vienna.

Goldmark, violinist, pianist, and composer, gained fame through his first opera, "The Queen of Sheba," produced for the first time at Vienna in 1875; his reputation was further augmented by "Sakuntala" overture, "Rustic Wedding" symphony, and "In Springtime" overture, to name only a few of the compositions listed in a catalogue of his works. The opera from which the introductory number on this evening's program is drawn is based on the biblical mention of the visit of the Queen of Sheba to Solomon. The scenes are laid in Jerusalem and vicinity. To the text furnished by Mosenthal, Goldmark furnished some of the most beautiful and sensuous music in the literature of oriental opera. The brilliant March marks one of the climaxes of the first act, the arrival of the Queen at the court of Solomon. A translation of the German text is appended:

Hail! Hail! Hail!
Hail to Sheba's Queen!
God save Sheba's mighty Queen!
Sun of the South and Arabia's Star,
Welcome, we welcome Arabia's Star!
We welcome thee to the Halls of the King.
Fullness of joy be ever thine.
Hail to Sheba's mighty Queen!
All Hail!

ARIA, "Cielo e Mar," from "La Gioconda" - - - - - *Ponchielli*

Amilcare Ponchielli was born August 31, 1834, at Paderno; died January 16, 1886, at Milan.

In his day, Ponchielli was considered by many the greatest of Italian opera writers after Verdi. Since then, Leoncavallo, Puccini, and Wolf-Ferrari have out-dazzled the composer who is known to the present generation only by "La Gioconda," which is full of wonderful arias, duets, ensembles, brilliant choral effects, and a magnificent ballet. The opulence of the musical score renders less conspicuous the brutal crimes and intrigues with which the plot abounds and in which Italian librettists of olden and modern days seem to revel.

The aria, "Cielo e mar" ("Heaven and Ocean"), is sung by Enzo in the second act, while he keeps watch on board his ship in a lagoon near Venice for the coming of his beloved. The translation of the Italian text follows:

Heaven and ocean! Yon ethereal veil
Is radiant as a holy altar;
My angel, will she come from heaven?
My angel, will she come o'er ocean?
Here I await her; I breathe with rapture
The soft zephyrs fill'd with love.
Mortals oft, when fondly sighing,
Find ye a torment, O golden, golden dreams!
Come then, dearest, here I'm waiting;
Wildly panting is my heart.
Come then, dearest! O come, my dearest!
O come, taste the kisses that magic bliss impart!
O come! O come! O come!

SYMPHONY in D minor - - - - - *Franck*
Lento—Allegro non troppo; Allegretto; Allegro con brio

César Franck was born December 10, 1822, at Liege; died November 9, 1899, at Paris.

"To be 'in the world, yet not of the world,' is an aspiration worthy of the highest manhood, but few there are, in any walk of life, who attain it. The record of César Franck's life must, however, be read in the light of all that is implied in this ideal and his ever-increasing influence can only thus be understood. He was a great teacher because of his singularly pure and noble character and his lovable disposition, as well as by virtue of an undoubted mastery of his art. His character inspired all who came under his instruction to better living; his lovable traits bound his students firmly to him, while his example and precept tended to enforce the end of technical mastery rather than the means, as such. His excessive modesty prevented him from asserting himself or demanding his rights, and his unobtrusiveness blinded many of his contemporaries to his real greatness. He was looked down upon and snubbed by his colleagues in the Conservatoire—most of whom were his inferiors—and was obliged to submit to insults which he resented but never paid in kind. But his pupils loved him and were loyal, because he gave them unreservedly of himself. Many of them have risen to distinction—Chausson, d'Indy, Duparc, etc. His own work was accomplished by giving up to composition hours stolen from sleep, and after the wearisome labor of the day—especially wearisome because he was obliged to eke out his livelihood by giving lessons to amateurs and to the 'young misses who strummed pianos in Parisian boarding schools.' He was, therefore, one of those who reached the heights through the valley of tribulation. That he did reach great heights is shown by two works—'The Beatitudes,' the finest oratorio that stands to the credit of France, and the symphony on our program."*

* Dr. A. A. Stanley, in the Program Book for the Twenty-first May Festival, wrote thus of César Franck.



Benjamin Gigli

Franck was fervently religious and emotional, and the mysticism of his nature and his music has often caused a comparison between him and his countryman, Maurice Maeterlinck. His most eminent pupil and disciple, Vincent d'Indy, wrote of him: "The foundation of his character was gentleness: calm and serene goodness. He had high ideals and lived up to them. He never sought honors or distinctions, but worked hard and long to give of the best that was in him." Of the D minor symphony he says: "Franck's symphony is a continual ascent toward pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the *Finale*, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'"

The symphony was first performed at the Paris Conservatoire on February 17, 1889, and falling upon unresponsive ears did not achieve a *success d'estime*. d'Indy, in his *Life of César Franck*, gives some interesting facts indicative of the musical taste in the French capital at that time: "The performance was quite against the wish of most members of the famous *Société des Concerts du Conservatoire* (The Paris National Conservatory Orchestra), and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in a contemptuous tone. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There—well, you see, your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889. At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetency pushed to dogmatic lengths."

Franck himself, on his return home after the concert, replied with beaming countenance to the eager questioning of his family, thinking only of his work, "Oh, it sounded well; just as I thought it would."

The symphony is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, three kettledrums, harp, and strings.

I. The work begins with an Introduction (*Lento*, D minor, 4-4 time), in which the first theme of the main movement is foreshadowed.

The principal subject of this (*Allegro non troppo*, D minor, 2-2 time) opens with the following theme in the strings:

No. 1.

Allegro non troppo.



After a *ritardando*, the beautiful lyric theme in F major—the second subject, in the fifth measure of which we note a melodic nuance with a Greek flavor—is now stated by the strings:

No. 2.

Molto contabile.

Then ensues another and bolder section, of which much use is made in the succeeding portions of the work:

No. 3.



The Development begins with a working out of the principal theme, but later there is employed much development of No. 3.

The Recapitulation is announced (*Lento*) with the principal theme in the trombones and basses, canonically imitated by the cornets and trumpets. The *Allegro* portion of the subject appears in E flat minor. The second theme is given, as before, to the strings, its second section being again brought forward, *fortissimo*, by the full orchestra. The movement concludes with a coda, at the close of which there is heard a last reminiscence of the principal subject.

II. (*Allegretto*, B flat minor, 3-4 time.) The harp and strings play sixteen prefatory measures before the main theme appears above them with the following plaintive melody in the English horn:

No. 4.

Allegretto dolce.

The theme is continued by the clarinet and horn, and succeeding it another idea is introduced by the first violins:

No. 5.



Following reminiscences of the first theme (No. 4), a variant of the prelude measures is heard (strings),

No. 6.



which is succeeded by a new theme—clarinets—afterward by strings. This is employed in the closing measures of the movement—which are preceded, however, by a repetition of No. 4, heard above the figure indicated in No. 6.

The third and last movement (D major, 2-2 time, *Allegro non troppo*) presents, after six introductory measures, the following theme:

No. 7.

Allegro non troppo.

Cellos.

which, after its exploitation, gives way to a new subject in the brasses, and continued in the strings:

No. 8.

Brasses.



The principle of unity, which in modern symphonies often extends over the entire work, is enforced by the masterly use of themes from preceding movements. This is not done, however, for the sake of novelty or caprice, nor to produce unjustified contrasts. Thus, themes Nos. 1, 3, and 4 are heard in the course of the movement, but the themes Nos. 7 and 8 so dominate that the relationships of the reminiscent themes are indicative of the unity of idea underlying the entire symphony, and contribute to the establishment of the point of higher intensity found in the glowing climax of this movement.

ARIA, "Vainement, ma bien-aimée," from "Le Roi d'Ys" - - - - Lalo

Edouard Victor Antoine Lalo was born January 27, 1823, at Lille, France; died April 22, 1892, at Paris.

"Le Roi d'Ys," an opera in three acts and five tableaux, text by Edouard Blau and music by Edouard Lalo, was performed for the first time May 7, 1888, at the Opera Comique, Paris. The perennially popular overture and the aria on this evening's program are the best known portions of the score of this opera. The piquant charm of Lalo's orchestration, as well as the *chanson* style of melody, are exquisitely exemplified in the music which accompanies the following text:

Puis qu'on ne peut fléchir ces jalouses gardiennes,	Thy ever watchful guardians no ruse can vanquish;
Ah! laissez moi conter mes peines et mon émoi!	Ah! let me tell thee all my anguish, all my unrest!

Vainement, ma bien aimée,
On ne croit me désespérer;
Pres de ta porte fermée
Je veux encore demeurer!

My beloved, nothing can shake me,
Whatever thou try is vain;
Close thy door ever so tightly,
Yet here I shall still remain!

Les soleils purront s'entendre
Les nuits remplacer les jours,
Sans t'accuser et sans me plaindre,
Là je resterai toujours!

Though the suns may lose their lustre,
Though the night may replace the day,
Without accusing thee or murmur'ing,
Here forever I shall stay!

Je le sais, ton âme est douce,
Et l'heure bientôt viendra
Où la main qui me repousse,
Vers la mienne se tendra!

Well I know thy heart is tender,
And the hour will be coming soon
When the hand that now repels me
Will be reaching toward my own!

Ne sois pas trop tarder,
A te laisser attendrir!
Si Rozenn bientôt n'arrive,—
Je vais, hélas! mourir!

Do not wait till too late,
Too long thy lover deny!
If Rozenn is not soon here,—
Ah, me! Then shall I die!

ORIENTAL SUITE, "Beni Mora," Opus 29, No. 1 - - - - Holst

First Dance; Second Dance; In the Street of the Ouled Nails

Gustav Holst was born September 21, 1874, at Cheltenham, England.

In the present generation, English composers appear to be gaining a leadership in the creation of symphonic and choral works which has hitherto been held more or less in turn by other European nations. To be sure, the names of Purcell, Sullivan, Barnby, Elgar, and possibly Stanford are writ large in international history of music, but Britain has not possessed a Beethoven, a Verdi, or a Gluck. At the present time, Holst, Vaughn Williams, Goossens, Holbrooke, and Bax, to mention only a few, are creating works which command the serious consideration of those who are watching the signs of progress in the art of music.

The composer of "Beni Mora," and our guest conductor at this festival, had for his full name, prior to 1918, Gustavus Theodore von Holst. The family was originally

Swedish, but at the time when Sweden was practically mistress of the Baltic, branches of it settled in Danzig and Riga. Mr. Holst's great-grandfather was born in Riga in 1767, from whence he migrated to England with his Russian wife in 1807. The Holst generations from that time were reared in England, and married into English families, so there is little even of Russian or Swedish blood in Gustav Holst, and certainly no tinge of Teutonic, for the family never had any German connections whatever. The "von" probably originally indicated a Baltic barony conferred by Russia.

At the time of the war, however, when Mr. Holst offered his services to the educational scheme of the Y. M. C. A., it was pointed out to him that the suspicious "von" might cause considerable embarrassment to him in his work; to avoid this, he took the necessary legal steps to remove the encumbrance.

His father, Adolf Holst, was well known in Cheltenham as a pianist and organist, and it was his wish that the son should follow in his steps. But Gustav Holst had determined to turn his attention to composition. As a village organist, he had his first experience in handling choirs and a small orchestra before going to London to study composition with Sir Charles Stanford at the Royal College of Music. While there, he gained much from his constant association with Vaughn Williams, his senior by two years. They met regularly three times a week, and Mr. Holst ascribes much to the influence of this friendship. During these years he was devoting some time to piano and organ, but becoming a sufferer from neuritis he was compelled to abandon definitely all hope of playing either instrument, and centered his attention on composition and choral conducting. He also gained invaluable experience in details of orchestral routine and operatic conducting as a member of the Carl Rosa Opera Company and the Scottish Orchestra. These activities he gave up when he was appointed Musical Director and Teacher of Composition at Morley College, a post which he still holds in conjunction with that of principal teacher at St. Paul's Girls' School, London.

The principal works of Gustav Holst are the following: *Orchestra*—Ballet suite, Opus 10 (1901); overture, "Walt Whitman," Opus 7 (1899); symphony, "Cotswolds," Opus 8 (written in 1900 and performed for the first time at a Bournemouth (England) Symphony Concert); symphonic poem, "Indra," Opus 13 (1903); Invocation for violoncello and orchestra, Opus 19 (1911), produced by Miss May Mukle at Queen's Hall, London, 1911; "Songs of the West," Opus 24, and a Somerset Rhapsody, Opus 24b (these are works for orchestra, based upon West of England songs); incidental music to the masque, "A Vision of Dame Christian," Opus 27 (written in 1909 for a performance at St. Paul's Girls' School, London); two suites for military band, Opus 28 (the first composed in 1909, the second in 1911); Oriental Suite, "Beni Mora," Opus 29, No. 1 (produced at a concert of British music given by Bal-four Gardiner, London, 1911); Fantastic Suite, "Phantastes," Opus 29, No. 2 (1911, produced at a "Patron's Fund" concert); suite in C, for string orchestra (1913); "The Planets," Opus 32 (1915-16); Japanese Suite, Opus 35 (originally planned for the dances of Michio Ito at the Coliseum, London, but in the suite form brought out at a promenade concert, Queen's Hall, London, 1919); ballet for the opera, "The Perfect Fool" (1918).

For voices and orchestra Mr. Holst has written: "Clear and Cool," five-part chorus and orchestra, Opus 5 (1897); "Ornult's Drapa," scena for baritone, Opus 6

(1898); "King Estmere," ballad for chorus and orchestra, Opus 17 (1903); "The Mystic Trumpeter," soprano solo and orchestra, Opus 18 (1904); Choral Hymns from the Rig-Veda, Opus 26 (1908-12); "The Cloud Messenger," ode for chorus and orchestra, Opus 30 (1910); "Hecuba's Lament," from "The Trojan Women," for alto solo, chorus, and orchestra, Opus 31, No. 1 (1911); Hymn to Dionysus, for chorus and orchestra, Opus 31, No. 2 (1913); Two Psalms, for chorus, strings, and organ (1912); Dirge for Two Veterans, for male voices and brass (1914); Three Hymns for chorus and orchestra, Opus 36 (1916); "The Hymn of Jesus," for two choruses, semi-chorus, orchestra, pianoforte, and organ, Opus 37 (1917); Ode to Death, for chorus and orchestra (1919).

For the stage Mr. Holst has composed: "The Revoke," opera in one act, Opus 1 (1895); "Sita," opera in three acts, Opus 23 (1906); "Savitri," opera di camera, Opus 25 (this was written in 1908 and produced in 1916). Chamber music: Fantasiestücke for oboe and strings, Opus 2 (1896); quintet for pianoforte and wind, Opus 3 (1896); quintet for wind, Opus 14 (1903).

Mr. Holst has composed a number of songs, but it is worthy of remark that nothing for piano has come from his pen.

Mr. Holst has made several trips to the Orient which have had considerable influence on his music. "Beni Mora," the oriental suite on this evening's program, is founded on reminiscences of Arab tunes heard during a holiday in Algeria. In a program note, the composer asks the listener to "imagine himself in the dry, still air of the desert at night. As he approaches the oasis, he hears a flute in the distance and sees the dim outlines of a white-robed Arab procession wending its way from street to street. Above this flute melody are heard fragments of tunes answering one another. All grows more definite until he reaches the "Rue des Ouled Nails," and pausing at different entrances, he hears one dance after another, each in a different key and rhythm, amidst which the procession music remains unaltered."

The orchestral score of this suite being unavailable at the time these notes were written, the impressions of "Beni Mora," as recorded by Edwin Evans, the eminent English critic, may be more illuminating than a technical analysis. Writing for the *Musical Times* of December 1, 1919, Mr. Evans says:

"There are several ways of representing the East in terms of music. First, there is the alleged authentic method, which consists in using genuine Oriental material. As the latter loses most of its peculiar twang by transposition into the tempered scale, the authenticity is usually a polite fiction. Then there is the conventional manner, in which stale theatrical devices mingle with reminiscences of carnival side shows to produce what the man of the street, who has never been east of Tilbury, imagines to be Eastern 'atmosphere.' Thirdly, there is the method which I will describe as objective impressionism, analogous to that by which Debussy evokes a vision of Spain in his "Iberia." In its general features 'Beni Mora' comes under this heading, but the complete divergence of the respective temperaments, and the employment of definite reminiscences instead of vague distillations of them, produce a result which is several degrees nearer to realism without, however, approaching dangerously near to that shoal on which so many musical ideas have foundered. Apart from all æsthetic classification, 'Beni Mora' gives a vivid picture of the East, and one which stimulates the listener's imagination with a force to which no conventional Eastern music can attain."

"DIE MEISTERSINGER" - - - - - Wagner

- (a) Walther's "Prize Song"
- (b) Chorale, "Awake," and Choral Finale

Richard Wagner was born May 22, 1813, at Leipsig; died February 13, 1883, at Venice.

To properly orient ourselves, it is necessary that we become acquainted with the events which have transpired in the comedy-drama prior to the contest of the Mastersingers' Guild in St. Catherine's Church, Nuremberg, from which the solo and choral numbers on this program are excerpts. On June 23, 1561,* toward evening, a young Franconian knight, Walther von Stolzing, arrives on horseback, and after securing proper accommodations the young man enters the church of St. Catherine (not St. Lawrence), where, listening to the close of the service, he discovers a beautiful young woman, Eva Pogner, the daughter of the "*Burgermeister*," with whom he immediately falls in love—as he, perforce, must, being a Wagner hero. She also responds to the call of duty by reciprocating his feelings. He learns that she is not betrothed, whereupon he determines to win her hand in the only manner possible—by winning in the contest which tomorrow is to determine who shall be her husband—and incidentally accept the entire possessions of her father—as her dowry. To do this he must become a Mastersinger. He takes advantage of a meeting (a tryout) which takes place in one of the transepts immediately after the service. He fails most ingloriously, although Hans Sachs, the greatest singer of them all, sees in his song something entirely novel in spirit and form, but entirely admirable. The only eligible contestant is one Sixtus Beckmesser, the city clerk, an old bachelor of the type that does not die, but dries up and is blown away. Inasmuch as the aforesaid Beckmesser has already reached a stage where it was the part of wisdom on his part to avoid a very strong gale, Eva had looked forward with hope that the young man would triumph instead of scoring a failure. But his failure cannot postpone the great festival set for the next afternoon, when the prize contest will take place on a green just outside the city wall. That evening Walter dreamed a wonderful song, which Sachs transcribed.

We now come to the contest.

The procession of Mastersingers arrives at the platform where the banner is placed. Pogner advances with Eva, who is attended by richly dressed and adorned maidens. When Eva and her attendants have taken the flower-strewn place of honor and all the rest are in their places, masters on the benches, the journeymen standing behind them, the 'prentices advance in orderly array and turn solemnly to the people, calling for silence. As Sachs advances, they all rise to greet him, and baring their heads sing the superb chorale, "Awake," the text being by the old Nuremberg poet.

The contest is thus begun, and after attempts by several candidates Walther sings the song of which he dreamed, and wins the prize. The act closes with a broad choral weaving together of the Meistersinger motives which have been in evidence throughout the entire opera.

Due to the obvious exigence of concert performance, the exact chronological order of the several excerpts is not observed.

*The date given is determined by internal evidence contained in the drama.

The English texts are as follows:

THE PRIZE SONG

Morning was gleaming with roseate light,	Evening was darkling and night closed round;
The air was filled with scent distilled,	By rugged way my feet did stray
When, beauty beaming, past all gleaming,	Toward a mountain where a fountain
A garden did invite,	Enslaved me with its sound;
Wherein, beneath a wondrous tree,	And there beneath a laurel tree,
With fruit superbly laden,	With starlight gleaming under,
In blissful love dream, I could see	In waking, vision greeted me
The rare and tender maiden	A sweet and solemn wonder;
Whose charms beyond all price	She tossed me on the fountain dew,
Entranced my heart, Eva in Paradise!	That woman fair, "Parnassus' glorious Muse!"

Thrice happy day, to which my poet's trance gave place!
 That paradise of which I dreamed,
 In radiance new before my face glorified lay,
 To point out the path the laughing brooklet streamed;
 She stood beside me, who shall my bride be,
 The fairest sight earth e'er gave,
 My Muse to whom I bow, so angel sweet and grave;
 I'll woo her boldly now;
 Before the world remaining, by might of music gaining
 Parnassus and Paradise!

THE CHORALE

"Awake! Draws night the break of day:

I hear upon the hawthorn spray
 A bonny little nightingale;
 His voice resounds o'er hill and dale;
 The night descends the western sky,
 And from the east the morn draws nigh:

With ardor red the flush of day
 Breaks through the cloud bank dull and gray."

Hail Sachs! Hans Sachs!
 Hail, Nuremberg's darling Sachs!

THE FINALE

Honor your German Masters
 If you would stay disasters!
 For while they dwell in every heart,
 Though should depart
 The pride of holy Rome,
 Still thrives at home

Our sacred German Art!

(All join enthusiastically in the last verse. EVA takes the crown from WALTER'S head and places it on SACHS'; he takes the chain from POGNER'S hand and puts it round WALTER'S neck. WALTER and EVA lean against SACHS, one on each side. POGNER sinks on his knee before him as if in homage. The MASTERSINGERS point to SACHS with outstretched hands, as to their chief. While the PRENTICES clasp hands and shout and dance, the people wave their hats and kerchiefs in enthusiasm.)

ALL.—Hail, 'Sachs! Hans Sachs!
 Hail Nuremberg's darling Sachs!

(Translation by H. and F. Corder.)



Mabelle Addison.

SECOND CONCERT

Thursday Evening, May 17

CHORALE AND FUGUE IN G MINOR - - - - - *Bach-Abert*

Johann Sebastian Bach was born March 21, 1685, at Eisenach; died July 28, 1750, at Leipzig.

It was a happy thought that inspired Johann Joseph Abert (Kockowitz, Bohemia, September 21, 1832—) to give to the immortal G minor organ fugue of the great Leipzig Cantor a setting for the modern orchestra. Why he should have preceded it by the prelude to a fugue in the same key from the "Well-Tempered Clavichord" (No. 4), instead of the infinitely greater one which Bach designed for the introduction to the more important fugue we shall hear this evening, is an unsolved mystery with which we are not concerned. The original chorale—scored for the brass—which Abert introduced between the two is very effective and forms such a splendid and appropriate introduction to the fugue that nowadays the prelude is generally omitted. A contemporary of Bach, referring to his organ-playing, said: "The great feature of his playing is his constant changes in registration." Until recently, organists have not followed the example of the great master, but have made of his fugues veritable orgies for the full organ. This practice, and the utter lack of recognition of the poetic side of Bach on the part of many concert pianists, has not been conducive to a real appreciation of this aspect of his art on the part of those who cannot resist the thrall of his forceful rhythms and majestic harmonies.

The justification for such a treatment as Abert embodied in the selection on our program—and by the practice of the greatest modern organists—lies in the nature of this type of composition, and may be stated as follows: The fugue is the highest manifestation of polyphonic (many-voiced) writing; polyphony rests on counterpoint; the essence of counterpoint is melody; melody implies phrasing; phrasing is unthinkable without light and shade; light and shade are attributes of color; therefore, registration on the organ and the employment of the multi-colored resources of the instruments of the orchestra are necessary to set forth the interrelationships of theme and counter-theme constituting the warp and woof of fugal compositions. Two concrete examples of the proper treatment of this type of composition may be cited with profit, viz., the E minor Fugue of Mendelssohn, Opus 35, No. 2, and the last movement of Mozart's C major ("Jupiter") Symphony.

(A. A. S.)

SELECTIONS FROM "MASS IN B MINOR" - - - - - *Bach*

- (a) Chorus, "Sanctus"
- (b) Air for Contralto, "Agnus Dei"
- (c) Chorus, "Hosanna in excelsis"

Johann Sebastian Bach was born March 21, 1685, at Eisenach; died July 28, 1750, at Leipzig.

By virtue of character, sublimity of genius, and wealth of musical equipment, Bach became the one composer who could take the *Mass*—the great Catholic form—breathe into it the spirit of Protestantism, and make it universal. The paradox of a profound and devoted Lutheran, in the services of a Protestant church in a Protestant community—St. Thomas school and church, Leipzig—creating the most sublime and enduring setting of the supreme Catholic form of worship, is partially explained by the immediate circumstances of Bach's position at Leipzig. From the many musicians in the generations of Bachs before him Johann Sebastian inherited a deep-seated belief in the tenets of the Lutheran church, and dedicated his artistic powers to the glorification of Protestant church music, based on the German style, as Palestrina, a century before in Italy, had enriched the musical investiture of the Catholic forms of worship.

At the very outset of Bach's years at Leipzig, uneasy relations began with his immediate official superiors at the St. Thomas school. His only court of appeal was the Roman Catholic ruler of Saxony. It was in July, 1733, while Bach was in Dresden for the installation of his son, Friedmann, as organist of the Sophienkirche, that he presented to Friedrich August a portion of a mass, together with a letter of explanation, portions of which are quoted here:

"I lay before your Majesty this trifling proof of the science which I have been able to acquire in music, with the humble petition that you will be pleased to regard it, not according to the measure of the composition, but with a gracious eye, as well befits your Majesty's world-famed clemency, and condescend to take me under your Majesty's most mighty protection. For some years, and up to the present time, I have had the direction of the music in the two principal churches of Leipzig; but I have had to suffer, though in all innocence, from one or another vexatious cause, at different times, a diminution of the fees connected with this function, which might be withheld altogether unless your kingly majesty will show me grace and confer upon me the predicate of your Majesty's Court Capelle, and will issue a high command to the proper persons for the granting of a patent to that effect. And such a gracious accedence to my most humble petition will bind me by infinite obligation; and I hereby offer myself in most dutiful obedience to prove my indefatigable diligence in composing church music, as well as in your orchestra, whenever it is your kingly Majesty's most gracious desire, and to devote my whole powers to your Majesty's service, remaining, with constant fidelity, your Majesty's most humble and obedient servant,

Dresden, July 27, 1733.

Johann Sebastian Bach."

The "trifling proof" which was not to be regarded "according to the meanness of the composition" was nothing else than the Kyrie and Gloria (the first two choruses) of the B minor Mass. The work was not complete at that time, and since its colossal proportions render it unfit for performance as part of the Roman Catholic ceremonial of the mass, or any church service, for that matter, it is almost certain that Bach never presented it to the monarch in its entirety.

In view of the facts that the spirit of public worship was more affected by the Reformation than the form; that in the principal churches of Leipzig in Bach's time many of the important portions of the Latin mass were still in use as insertions in the regular scheme of the Lutheran service; and that the composition of this great work was spread over a period of years, we may infer that Bach was moved, primarily, by devotional impulses to create the B minor Mass, which has been described as "a compilation of huge independent entities, juxtaposed rather than consecutive, and fused into one more by the consistency of the personality of J. S. Bach and his religious feelings than by any principles of scheme in an organic sense." Moreover, three of the numbers in the work are expansions and adaptations taken from shorter church cantatas; the artistic justification for this procedure (if one be needed) lies in the fact that but for this transference some of the most beautiful movements (*Agnus Dei*, *Qui tollis*, and *Crucifixus*) would have had slight opportunity of being heard.

Parry, in his illuminating and authoritative study of Johann Bach,* writes thus of the B minor Mass: "Whether the expressly composed movements or the borrowed movements are concerned, all alike show the fervor of intention and intuition, the depth of brooding thought, and the unsurpassable power to convey in the richest and most exalted manner the spiritual meaning which the composer felt to be embodied in the words."

The B minor Mass contains twenty-four numbers, of which fifteen are for chorus; the remaining nine are arias and duets for the usual soprano, mezzo-soprano, alto, tenor, and bass solo voices. Without depreciating the quality of inspiration displayed in the writing for solo voices, it is unquestionably in the music allotted to the chorus that Bach rises to the sublimest heights of expression. There are those who, through ignorance of its best examples, deny to polyphonic writing an appeal to the emotions. The overwhelmingly sorrowful *Crucifixus*, and the immediately following *Resurrexit*, with its jubilant, triumphant mood, need only to be heard to reveal the poignancy and power of the "many-voiced style." The B minor Mass has frequently been visualized as the musical analogue of a great Gothic cathedral: the various sections of the work being similar in appeal to the portal, the tremendous lift of the arches of the interior, the long nave, and the transepts. As we reach, in spirit, the supreme physical expression of the instinct of worship, the altar with its mystic splendor, the *Sanctus* is heard.

The *Sanctus* is written for a six-part chorus, and is in two divisions, the first of which (*Largo*, 4-4 time) is the greatest conception of the whole mass. The music conveys the suggestion of "multitudinous hosts singing in adoration, and the rolling of tumultuous harmonies through the infinite spaces of heaven. The majestic, massive swing of the rhythm befits the solemnity of the text, 'Holy, Holy, Holy, Lord

* *Johann Sebastian Bach*, C. H. H. Perry. G. P. Putnam's Sons (1910).

God Almighty.'” In contrast is the second section, in brighter rhythm and fugal style, as demanded by the words, “Heaven and earth are full of Thy glory.”

The air for contralto, *Agnus Dei* (usually sung after the *Hosanna*), as indicated above, is an expansion of the music Bach wrote for the text, *Ach, bleibet doch mein liebster Leben*, in the Ascension-tide cantata, *Lobet Gott*. A lovely violin obligato weaves in and out among the vocal phrases, yielding a movement of tenderest melancholy, one of the most beautiful in the entire score.

The *Hosanna* is for double chorus, and though in the same spirt and key as the last section of the *Sanctus*, it is dazzling in the intricacy with which the master brings the eight voice parts into a unity of expression.

The texts to the several excerpts are given herewith:

CHORUS

Sanctus, sanctus, sanctus, Dominus,	Holy, Holy, Holy, Lord God Almighty!
Deus Sabaoth. Pleni sunt coeli et	Heaven and earth are full of thy
terra gloria ejus.	glory.

AIR FOR CONTRALTO

Agnus Dei, qui tollis peccata mundi,	Lamb of God, Thou that taketh away
miserere nobis.	the sins of the world, have mercy
	upon us.

CHORUS

Osanna in excelsis.	Hosanna in the highest.
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“GOOD FRIDAY SPELL,” from “Parsifal” - - - - - Wagner

Richard Wagner was born May 22, 1813, at Leipzig; died February 13, 1883, at Venice.

The music for the Good Friday Spell is taken from the third and last act of “Parsifal.” The scene presents a pleasant landscape with a hermitage in the foreground. Gurnemanz, an old man, emerges from his hut. He has heard groans, and proceeding to a thicket of brambles discovers the unconscious form of Kundry. He restores her to consciousness and learns that she has come to resume her services to the Knights of the Grail. Soon a knight in black armor appears. It is Parsifal, who has searched long and vainly for the home of the Grail. Gurnemanz, not having recognized the stranger, reproaches him for having entered armed the sacred precincts of the Grail. Laying aside his armor, Parsifal is made known, and Gurnemanz narrates how the Knights of the Grail have fallen upon an evil plight; for Amfortas no longer takes the hallowed cup from out its shrine or administers the sacred food. Parsifal is overcome with grief and anguish. He is led by Gurnemanz and Kundry to a spring, and there the woman bathes his feet and dries them with her hair, while Gurnemanz anoints him king. Parsifal bends down to the spring and taking a little water in his hand baptizes Kundry. He turns around and perceives the smiling beauty of the woods and fields, and Gurnemanz explains that the loveliness of nature on this Good Friday is an expression of the world’s gratitude to the Redeemer. They

now proceed to the Hall of the Grail. Titurel has died of the privation caused by the withholding of the Grail, and his body is brought in for burial. Amfortas is also borne in on a litter, for he is about to uncover the holy chalice. Meanwhile Parsifal and his companions have entered unperceived. As Amfortas in agony exposes his wound, Parsifal comes forward, touches it with the sacred spear, bidding him be healed. Parsifal then takes the Grail and kneels in prayer before it. The cup glows with light; from above a white dove descends and hovers over Parsifal, who waves the chalice gently to and fro. Kundry sinks slowly down before him and dies at his feet. Gurnemanz and Amfortas kneel in homage before Parsifal, and from above there floats down the sound of voices softly, "Wondrous work of Mercy! Salvation to the Savior!"

"THE HYMN OF JESUS" - - - - - Holst*

For Two Choruses, Semi-Chorus, Orchestra, Piano and Organ

As indicated in the list of Mr. Holst's works (page 21), voices in solo and chorus form have not been neglected for the possibly more spectacular medium of expression, the orchestra. The titles of the compositions call attention to the unusual texts that the composer has chosen or, in some cases, prepared himself. The Sanskrit literature proved a treasure-house of inspiration for Mr. Holst, following an excursion to the East, and resulted in the several groups of "Choral Hymns from the Rig Veda," which are recognized as being among the most characteristic personal contributions to modern British music. His continued study of folk-song has further contributed to the facility of vocal writing which both of the works of this evening's program illustrate.

The unfettered treatment of the rhythmic basis of the text is one of the outstanding features of Mr. Holst's writing for voices. The restraints which historical practice has placed upon the melodic line are not worshiped by Mr. Holst as fetiches; symmetrical bars, melodies governed by instrumental dance schemes, phrase structure in multiples of four measures are all theoretical conditions which Mr. Holst demonstrates are not necessary attributes of natural melodic expression. Frequent use, therefore is made of 5-4, 7-4, and other elastic rhythms, not for mere novelty as such but because no other rhythmic scheme would give the fluency and grace or textual accent that the seemingly irregular one gives. In both the "Hymn" and the "Dirge," a detailed analysis of the scores indicates that Mr. Holst has attained a remarkable elasticity in the vocal treatment of the English language; thus, his style is distinctly different from that of any other composer. It is more simple, direct, and clear, without approaching monotony or banality.

As for the music of "The Hymn of Jesus," the composer wishes it to speak for itself, and has made no program suggestions. It may not be amiss, however, to forewarn those who hear it for the first time that the intermingling of the three choruses and large modern orchestra is achieved with a high degree of authority and refine-

* For additional details concerning Mr. Holst, see the note for "Beni Mora," First Concert.

ment of expression and that there are many moments of superb climaxes and equally impressive, contemplative, and reflective moods. The elegiac dance rhythm accompanying the text, "Divine Grace is dancing" (5-4 time); the atmosphere of the Gregorian Chant, effected at the outset by the theme for trombones and maintained in the background throughout the work by frequent reminiscences of this wavering tone line in the voice and orchestra parts; the vari-colored "Amen" of the semi-chorus that punctuates at intervals the throbbing figure of the lower instruments; the mystic mood obtained by the simultaneous sounding by the voices of all the notes of the whole tone scale (at the phrase, "Know in Me the Word of Wisdom"), and the immediately following dramatic contrast, "And with me cry again"—these are but a few of the many musical effects in a work significant for the vitality and vigor of its intense climaxes as well as for the subtlety and delicacy of its contemplative moods.

The text, as translated (by the composer) from the Apocryphal "Acts of St. John" is appended:

PRELUDE

Semi-Chorus (Sopranos only):

Vexilla regis prodeunt
Fulget Crucis mysterium
Quo carnis Conditor
Suspensus est patibulo

Tenor Solo (in the distance):

Pange lingua gloriosi praelium certaminis, et
super crucis trophaeum
Dic triumphum nobilem,
Qualiter Redemptor orbis Immolatus vicerit.
Amen.

HYMN

Double Chorus:

Glory to Thee, Father!

Semi-Chorus:

Amen. Amen.

Double Chorus:

Glory to Thee, Word!

Semi-Chorus:

Amen.

Double Chorus:

Glory to Thee, O Grace!

Semi-Chorus:

Amen.

Double Chorus (spoken):

Glory to Thee, Holy Spirit!

Semi-Chorus:

Amen.

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Double Chorus:

Glory to Thy Glory!

We praise Thee, O Father;

We give thanks to Thee, O shadowless light!

Amen.

Second Chorus:

Fain would I be saved:

First Chorus:

And fain would I save.

Semi-Chorus:

Amen.

Second Chorus:

Fain would I be released:

First Chorus:

And fain would I release.

Semi-Chorus:

Amen.

Second Chorus:

Fain would I be pierced:

First Chorus:

And fain would I pierce.

Second Chorus:

Fain would I be borne:

First Chorus:

Fain would I bear.

Second Chorus:

Fain would I eat:

First Chorus:

Fain would I be eaten.

Second Chorus:

Fain would I hearken:

First Chorus:

Fain would I be heard.

Second Chorus:

Fain would I be cleansed:

First Chorus:

Fain would I cleanse.

Double Chorus:

I am Mind of All!

Fain would I be known.

*Official Program Book**(Allegro, 5-4)*

Semi-Chorus:

Divine Grace is dancing.

Double Chorus:

Divine Grace is dancing.

Fain would I pipe for you.

Dance ye all.

Semi-Chorus:

Amen.

Double Chorus:

Fain would I lament:

Mourn, mourn ye all.

Semi and Double Choruses:

Amen.

Double Chorus:

The Heav'nly Spheres make music for us;

The Holy Twelve dance with us;

All things join in the dance.

Ye who dance not, know not what we are knowing.

Semi-Chorus:

Amen.

Double Chorus:

Fain would I flee:

And fain would I remain.

Second Chorus:

Fain would I be ordered:

First Chorus:

And fain would I set in order.

Second Chorus:

Fain would I be enfolded.

First Chorus:

Fain would I enfold.

Second Chorus:

I have no home;

First Chorus:

In all I am dwelling.

Second Chorus:

I have no resting place;

First Chorus:

I have the earth.

Second Chorus:

I have no temple;



Ema Kulistein

First Chorus:

And I have Heav'n.

Double Chorus:

To you who gaze, a lamp am I:
To you who know, a mirror.
To you who knock, a door am I:
To you who fare, the way.
Amen.

Semi-Chorus:

Amen.

Double Chorus (chanting freely):

Give ye heed unto my dancing:
In me who speak, behold yourselves;
And beholding what I do, keep silence on my
mysteries.
Divine ye in dancing what shall I do;
For yours is the passion of man that I go to
endure.

(Sopranos only of both Choruses and
Semi-Chorus):

Ah! (vocalizing).

Double Chorus:

Ye could not know at all
What thing ye endure, had not the Father
sent me to you as a Word.
Beholding what I suffer, ye know me as the
Sufferer.
And when ye had beheld it, ye were not
unmoved;
But rather were ye whirled along, ye were
kindled to be wise.
Had ye known how to suffer, ye would know
how to suffer no more.
Learn, and ye shall overcome.
Behold in me a couch: rest on me!

Semi-Chorus:

Amen.

Double Chorus:

When I am gone, ye shall know who I am;
For I am in no wise that which now I seem.
When ye are come to me, then shall ye know:
What ye know not will I myself teach you.

Semi-Chorus:

Fain would I move to the music-of Holy Souls!

Double Chorus:

Know in me the word of wisdom,
And with me cry again:
Glory to Thee, Father!

Semi-Chorus:

Amen. Amen.

Double Chorus:

Glory to Thee, Word!

Semi-Chorus:

Amen.

Double Chorus:

Glory to Thee, Holy Spirit!

Double Chorus and Semi-Chorus:

Amen.

"A DIRGE FOR TWO VETERANS" - - - - - Holst

For Male Voices, Brass and Drums

The last sunbeam

Lightly falls from the finished Sabbath;
On the pavement here and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending

Up from the east, the silvery round moon,
Beautiful over the housetops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,

And I hear the sound of coming full-keyed bugles;
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great guns pounding

And the small drums' steady whirring,
And every blow of the great, convulsive drums
Strikes me through and through.

For the son is brought with the father,

In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropt together,
And the double grave awaits them.

Now nearer blow the bugles,

And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead march enwraps me.

O strong dead march, you please me!
 O moon immense, with your silvery face you soothe me!
 O my soldiers twain!
 O my veterans passing to the burial!
 What I have, I also give you.
 The moon gives you light,
 And the bugles and the drums give you music,
 And my heart, O my soldiers, my veterans! my heart gives you love.
 —Walt Whitman.

CONCERTO FOR VIOLIN, E minor, Opus 64 - - - Mendelssohn

Allegro molto appassionato; Andante; Allegro non troppo

Felix Mendelssohn-Bartholdy was born February 3, 1809, at Hamburg; died November 4, 1847, at Leipzig.

In July of 1838, Mendelssohn wrote to Ferdinand David: "I should like to write a violin concerto for you next winter. One in E minor runs through my head, the beginning of which gives me no peace." No progress seems to have been made immediately, for in 1839 Mendelssohn again wrote to David: "Now that is very nice of you to press me for a violin concerto. I have the liveliest desire to write one for you, and if I have a few propitious days here" (Hochheim, near Coblenz) "I shall bring you something of the sort. But it is not an easy task. You want it to be brilliant, and how is such a one as I to manage that? The whole first solo is to consist of the high E." It is well to explain that although Mendelssohn studied the violin in his earlier youth, when he played any stringed instrument it was the viola that he preferred.

Thus, under the inspiration, advice, and practical suggestion of David, the concerto gradually took form. Though the score bears the date of completion, September 16, 1844, Mendelssohn, according to his custom, continued to revise and polish it. David took infinite pains with the technical details of the solo part; for much of the cadenza as it now stands he was responsible. The results of Mendelssohn's instinct for what was effective, and his unerring perception of what was artistically suitable, combined with David's knowledge of the capacities of the violin as a solo instrument, have yielded the world a masterpiece in this field of musical literature. It is the only published example of its kind by Mendelssohn.

The orchestra accompaniment of the violin concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. (*Allegro molto appassionato*, E minor, 2-2 time.) "After an introductory measure in the orchestra, the solo violin begins at once with the principal theme. After the statement of this the orchestra breaks in with a section of its own, based on the same material, following which the violin brings forward a new idea over a pulsating figure in the wind. There is passage work in triplets leading to the second theme in G major, played by the clarinets and flutes over a long held G in the solo

violin. The Development begins in the solo instrument with a working out of the principal theme, this being the only material that is used. The cadenza is introduced at the close of the Development instead of at the end of the Recapitulation, as was usual with other writers. The Recapitulation enters shyly, as it were, in the midst of the arpeggios of the solo violin. The subjects are presented as before, the second theme being now in E. There is no pause between the first movement and the *Andante*."

II. (*Andante*, C major, 6-8 time.) "This movement puts forward eight measures of Introduction before the violin announces the principal theme. It is interesting to remember that Mendelssohn originally intended the accompaniment (in the strings) to this melody to be played *pizzicato*. 'I intended to write it in this way,' wrote Mendelssohn to David, 'but something or other—I really don't know what—prevented me.' There is a middle section, of more agitated character, and the first part then returns."

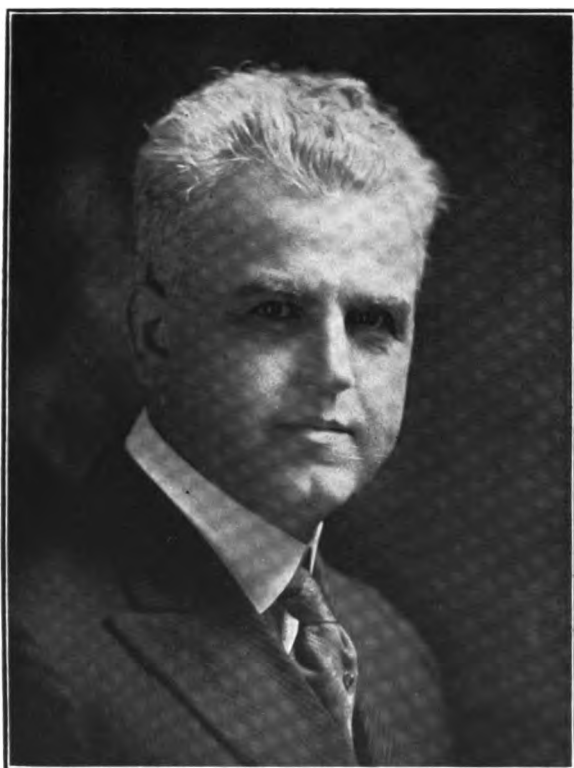
III. "The finale is preceded by a short introductory movement (*Allegro non troppo*, 4-4 time). The main movement (*Allegro molto vivace*, E major, 4-4 time) has its first theme set forth by the solo instrument. Following brilliant passage-work in the violin, the orchestra brings in, *ff*, a new theme in B major. This is worked over at considerable length, and over a development (in the strings) of the principal theme the violin sings a new subject in G major. A Recapitulation ensues, in which the orchestra takes this theme while the solo instrument brings forward the opening subject of the movement. The *fortissimo* second theme appears once more in the orchestra, this time in E major, and there is a brilliant coda."

SCHERZO, "The Sorcerer's Apprentice" - - - - - Dukas

Paul Dukas was born October 1, 1865, at Paris.

"L'Apprenti Sorcier" has for its pictorial basis the poem, "Der Zauberlehrling," written in 1796 by Goethe in one of his lighter moods. Goethe derived the story of his ballad from a dialogue in Lucian's "The Lie-Fancier," which concerns Eucrates, a disciple of the magician Pancrates, by whom he was trained in the arts of magic. One art, however, the master would never impart: he would take a broom, put clothes upon it, utter certain cabalistic words, and immediately the broom became for all purposes a man, waiting upon them in every way. When the service was finished another magic phrase restored the broom to its original state. The apprentice one day found an opportunity to hide and overhear the charm, and soon after, in the absence of his master, proceeded to experiment with the magic formula.

Pronouncing the mystic syllables, the youth bade the broom go to the nearby stream and fetch him water. Immediately the broom obeyed, bringing water until all the pitchers were filled to overflowing, and the apprentice, with dismay, discovered that he knew no words to compel the broom to stop. The room became flooded, and in desperation he cut the broom in two with an axe. But this made bad worse, for each half became a carrier. As he loudly called for help, the master appeared, understood what had happened, restored the broom to broomdom, and disappeared, never to be seen again.



Geo Oscar Brown

THIRD CONCERT

Friday Afternoon, May 18

(a) A PRAYER - - - - - *Beethoven*

(b) THE LINDEN TREE - - - - - *Schubert*
CHILDREN'S CHORUS

(a) A PRAYER - - - - - *Beethoven*
O Heav'nly Father, grant to us the blessing
Of Thy compassion, peace, and love!
And may Thy kindness our lives be caressing
With warmth and joy and sunshine from above!

(b) THE LINDEN TREE - - - - - *Schubert*

Beside the old stone fountain
There stands a linden tree;
Beneath its spreading branches
Glad dreams have come to me.
Upon its bark I chiseled
Dear names so long ago;
I sought its peace in gladness,
I sought its peace in woe,
I sought its peace in woe.

Tonight, a homeless wand'rer,
I passed the linden tree;
Its waving branches nodding,
It seemed to speak to me:
"Come, weary, heart-sick comrade,
Beneath my shadow rest,
Where earthly strife or sorrow
Shall ne'er thy heart molest,
Shall ne'er thy heart molest.

The icy wind was blowing
So sharply in my face,
I could not stay nor linger
Beside that resting place.
But wand'ring ever onward,
Strange voices seem'd to say:
"Come back, thou weary comrade;
Come, rest thee on thy way,
Come, rest thee on thy way.

- (a) QUEL RUSCELLETO - - - - - *Paradies*
 (b) O SLEEP, WHY DOST THOU LEAVE ME! - - - - - *Handel*
 (c) LOVE HAS EYES - - - - - *Bishop*

MR. KRAFT

- (a) NEAREST AND DEAREST } - - - - - *Caracciolo*
 (b) A STREAMLET FULL OF FLOWERS }
 (c) WANDERER'S NIGHT SONG - - - - - *Rubinstein*

CHILDREN'S CHORUS

- (a) NEAREST AND DEAREST - - - - - *Caracciolo*

And yet when
 On Monday morn I think my love is dearest;
 Tuesday comes, my love is dearer;
 On We'nesday, too, one trifle, quite the nearest;
 Then Thursday brings my darling one day nearer.
 Then thou art nearer,
 Then thou art dearer! Ah!

Now Friday's here, I think my love is sweetest,
 Yet Saturday we've vow'd shall be the one day;
 When Sunday comes we walk in all our nearest:
 Ah! yes, my love is nearer, dearer Sunday!
 Then thou art nearest, then thou art dearest! Ah!
 Then thou art nearest, nearest!
 Then thou art dearest, dearest!

- (b) A STREAMLET FULL OF FLOWERS - - - - - *Caracciolo*

A streamlet full of flowers blowing sweetly,
 There's the image of the love I love completely,
 An almond bough where birds are singing clearly,
 That's the image of the love I love so dearly.
 O fair one! O rare one! I love thee, I love thee,
 I love thee!
 In all the wide, wide world, what could I set above thee?

The moonlight dawn, when stars and day are meeting,
 Is like the eyes that set my heart a-beating,
 The lark that wak'd that day had never mov'd me,
 As did the voice that shook, so much it loved me!
 O fair one! O rare one! I love thee, I love thee,
 I love thee!

In all the wide, wide world, what could I set above thee?

- (c) WANDERER'S NIGHT SONG - - - - - *Rubinstein*

Mountains dimly tow'ring
 Rest in gloom of night,
 Pines are darkly low'ring,
 Not a bird in sight!

Third Concert

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Ev'ry sound is hush'd now,
Wrapt in slumber blest;
Patience, wanderer, patience!
Soon thou, too, shalt rest.

- (a) GAVOTTE - - - - - *Burmester-Gossec*
(b) BERCEUSE - - - - - *Grieg*
(c) ALLA ZINGARESCA - - - - - *Tschetschulin*

MR. WHITMIRE

- WALTZ, "Voce di Primavera" - - - - - *Strauss*
MISS KEENER

- (a) AVE MARIA - - - - - *Luzzi*
(b) AGNUS DEI - - - - - *Bizet*

MR. KRAFT, MR. WHITMIRE
HIGH SCHOOL GIRLS' GLEE CLUB

- (a) AVE MARIA - - - - - *Luzzi*

Ave Maria, piena di grazie,
Il Signor e teco;
Tu sei benedetta fra le donne,
Tu sei benedetta fra le donne;
E benedetto il frutto del ventre, tuo, Gesu.
Maria, Maria,
Ave Maria, piena di grazie, Ave.
Santa Maria, Madre di Dio,
Prega per noi, peccatori, peccatori,
Adesso e nell'ora della nostra morte,
Della nostra morte.
Maria, Maria, prega per noi,
Adesso e nell'ora della nostra morte,
Maria, Maria, prega per noi, Maria. Amen.

- (b) AGNUS DEI - - - - - *Bizet*

Arranged by Louis Victor Saar

Agnus Dei qui tollis peccata mundi,
Miserere, miserere nobis,
Agnus Dei qui tollis peccata mundi,
Miserere, miserere, miserere nobis,
Agnus, agnus Dei, qui tollis peccata munda,
Agnus qui tollis, tollis peccata,
Peccata mundi, dona, dona, nobis, dona nobis pacem.

Dei qui tollis peccata mundi,
Miserere, miserere nobis,
Agnus Dei qui tollis peccata mundi,
Miserere, miserere, miserere nobis,
Agnus Dei, Agnus Dei, Agnus Dei,

Qui tollis peccata mundi,
 Dona o dona nobis, dona pacem, agnus,
 Dei, dona nobis pacem,
 Dona pacem!

- (a) THE NIGHT WIND - - - - - Farley
 (b) THERE ARE FAIRIES AT THE BOTTOM OF OUR GARDEN Lehmann
 (c) THE FALSE PROPHET - - - - - Scott

MISS KEENER

SELECTIONS FROM "HANSEL AND GRETEL" - - - Humperdinck
 "Susy, Little Susy"; "Crosspatch, Away"; "Brother, Come and Dance with
 Me"; "The Sandman's Song"; "The Prayer"; "We're Saved!"

CHILDREN'S CHORUS

HIGH SCHOOL GIRLS' GLEE CLUB

Engelbert Humperdinck was born September 1, 1864, at Sieburg; died September 28, 1921, at Neustrelitz.

Humperdinck leaped into sudden fame through the production of his fairy opera, "Hänsel and Gretel," at the Court Theatre in Weimar, in 1893, under the enthusiastic direction of Richard Strauss, who occupied the post of second conductor in that theatre. Within a year the opera had more than five hundred performances to its credit in Germany alone, and the vogue spread rapidly to other countries.

The story of the two children who, driven into the woods, lost their way and were enticed into the clutches of the witch who lived in the house made of gingerbread, was taken from Grimm's Fairy Tales and put into the form of a play by the composer's sister, Adelheid Wette.

Everything about "Hänsel and Gretel" is charming to those who can feel their hearts warm toward the family life and folk-lore of Germany. Like Wagner and Weber, Humperdinck sought his text from sources that were near the hearts of young and old. It is quite remarkable, therefore, that while the subject comes from the nursery and is one not usually associated with the stage, the musical garments with which it is clothed have lifted it to a lofty artistic plane, comparable in many respects with the music dramas of Richard Wagner. The fluency and deftness with which Humperdinck has built up the musical structure, retaining the effect of child-like simplicity, even though employing the *motif* principle of Wagner, is convincing proof of the complete assimilation of the methods of the great German dramatic composer. "The little work is replete with melodies," states the late Edward Krehbiel in *The Looker-On* (November, 1895), "nearly all of which derive their physiognomy from two little songs which the children sing at the beginning of the first and second acts, and which are frankly borrowed from the folk-song literature of Germany. These ditties, however, and each of the lyrics which are united in the work, contribute characteristic themes out of which the orchestral part is constructed; and these themes are developed in accordance with an interrelated scheme every bit as logical and consistent as the scheme at the bottom of 'Tristan and Isolde.'"

The present arrangement, by Mr. Bowen, is admirably calculated to bring forth



Arthur Kraft

Third Concert

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the significant sections of the delightful score, interpreted by voices that are sympathetic to the music, by reason of the freshness of vocal color that is the peculiar charm of the Children's Festival Chorus.

The texts of the several excerpts are appended:

(a)

GRETEL:

Susy, little Susy, pray what is the news?
The geese are running barefoot because they've no shoes!
The cobbler has leather and plenty to spare;
Why can't he make the poor goose a new pair?

HANSEL:

Eiapoopia, pray what's to be done?
Who'll give me milk and sugar, for bread I have none?
I'll go back to bed and I'll lie there all day;
Where there's nought to eat, then there's nothing to pay!

(b)

GRETEL:

Crosspatch, away!
Leave me, I pray!
Just let me reach you,
Quickly I'll teach you
How to make trouble
Soon mount to double!
Crosspatch, Crosspatch,
What is the use
Growling and grumbling,
Full of abuse?
Off with you, out with you,
Shame on you, goose!

HANSEL:

Crosspatch, away!
Hard lines, I say!
When I am hungry,
Surely I can say so,
Cannot allay so,
Can't chase away so!

(c)

GRETEL:

Brother, come and dance with me,
Both my hands I offer thee;
Right foot first, left foot then,
Round about and back again!

HANSEL:

I would dance, but don't know how,

When to jump or when to bow;
 Show me what I ought to do,
 So that I may dance like you.

BOTH:

With your foot you tap, tap, tap,
 With your hand you clap, clap, clap;
 Right foot first, left foot then,
 Round about and back again!

GRETEL:

That was very good indeed;
 O I'm sure you'll soon succeed!
 Try again, and I can see
 Hansel soon will dance like me!

BOTH:

With your head you nick, nick, nick,
 With your fingers you click, click, click;
 Right foot first, left foot then,
 Round about and back again!

GRETEL:

Brother, watch what next I do,
 You must do it with me, too!
 You to me your arm must proffer,
 I shall not refuse your offer!

HANSEL:

What I enjoy is dance and jollity,
 Love to have my fling;
 In fact, I like frivolity,
 And all that sort of thing!

GRETEL:

Tra la la la la la la la la la!
 Tra la la la la la la la la la!
 Come and have a twirl, my dearest Hansel,
 Come and have a turn with me, I pray;
 Come here to me, come here to me,
 I'm sure you can't say nay!

HANSEL:

Go away from me, go away from me!
 I'm much too proud for you!
 With little girls I do not dance,
 And so, my dear, adieu!

GRETEL:

Go, stupid Hans! conceited Hans!
 You'll see, I'll make you dance!

HANSEL:

O Gretel dear! sister dear!
 Your stocking has a hole!

GRETEL:

O Hansel dear! O brother dear!
D'you take me for a fool?
With naughty boys I do not dance,
And so, my dear, adieu!

HANSEL:

Now don't be cross, you silly goose!
You'll see, I'll make you dance!

BOTH:

Tra la la la la la la la la!
Tra la la la la la la la la!
Sing lustily hurrah! hurrah!
While I dance with you!
And if the stockings are in holes,
Why, mother'll knit some new!

(d)

There stands a little man in the wood alone,
He wears a little mantle of velvet brown;
Say, who can the mankin be,
Standing there beneath the tree,
With the little mantle of velvet brown?

His hair is all of gold, and his cheeks are red,
He wears a little black cap upon his head;
Say, who can the mankin be,
Standing there so silently,
With the little black cap upon his head?

(e)

SANDMAN:

I shut the children's peepers, sh!
And guard the little sleepers, sh!
And gladly watch above them, sh!
And with my little bag of sand,
By ev'ry child's bedside I stand;
Then little tired eyelids close,
And little limbs have sweet repose:
And if they're good and quickly go to sleep,

Then from the starry sphere above
The angels come with peace and love,
And send the children happy dreams
While watch they keep!
Then slumber, slumber, children, slumber!
For happy dreams are sent you while you sleep!

HANSEL:

Sandman is there!

GRETEL:

Let us first sing our evening prayer!

BOTH :

When at night I go to sleep,
Fourteen angels watch to keep:
Two my head are guarding,
Two my feet are guiding,
Two are on my right hand,
Two are on my left hand,
Two who warmly cover,
Two who o'er me hover,
Two to whom 'tis given
To guide my steps to heaven.

GINGERBREAD CHILDREN :

We're saved, we're freed forevermore!

GRETEL :

Your eyes are shut, pray who are you?
You're sleeping, and yet you're singing, too!

GINGERBREAD CHILDREN :

O touch us, we pray, that we may all awake!

HANSEL :

O touch them for me, I dare not try!

GRETEL :

Yes, let me stroke this innocent face!

GINGERBREAD CHILDREN :

O touch me too, that I also may awake!

HANSEL :

Hocus, pocus, elderbush!
Rigid body, loosen, hush!

GINGERBREAD CHILDREN :

We thank you both!

ALL :

The spell is broke and we are free!
We'll sing and we'll dance and we'll shout for glee!
Come, children all, and form a ring,
Join hands together while we sing!
Then sing and spring, then dance and sing,
For cakes and all good things we bring,
That through the wood our song of praise
May sound and echo all around!

HANSEL :

The angels whispered in dreams to us in silent night
What this happy, happy day has brought to light.

ALL :

Ye angels, who have watched our steps and led the right,
You we praise and thank for all our joy and wondrous delight.



Suzanne Keener

FOURTH CONCERT

Friday Evening, May 18

PRELUDE TO "DIE KOENIGSKINDER" - - - - - Humperdinck

Engelbert Humperdinck was born September 1, 1864, at Sieburg; died September 28, 1921, at Neustrelitz.

The opera "Die Königskinder," which received its world's premiere at the Metropolitan Opera House, New York, December 28, 1910, was in reality the elaborated version of incidental music written by Humperdinck to a play of the same name in 1895-96. The Prelude to Act I, which is to be heard this evening, was first performed in Berlin under the direction of Arthur Nikisch a year prior to the production of the drama with its incidental music. The story of the opera (in which Farrar created the rôle of the "Goose-Girl") is as follows:

"The son of a king, having gone abroad to gather experience, finds in the Hella-forest a goose-maid, the bewitched daughter of a king. They fall in love, but as she is prevented from escaping by the witch, the prince leaves her in anger. The citizens of Hellabrunn have sent out a fiddler, a wood-chopper, and a broom-maker to ask of the witch where they might find a ruler. The witch deceives all but the fiddler with her answer. He recognizes in the goose-girl the child of a king, and takes her, saved from the witch's power by prayer, back with him to Hellabrunn. As she enters the city she finds the beloved prince disguised as a beggar. The people of Hella-brunn, who expected the new ruler to come in royal state, drive both from the city. Discord now reigns in the town. The innocent children, however, who have intuitively divined the injustice of their parents' deed, hover about the forest in search of the exiles. The prince, famished, carrying the goose-maid in his arms, reaches the hut which was formerly the witch's home. He gives to the wood-chopper, who happens to be there, his crown for a loaf of bread. But the loaf is a poisoned one left by the witch. When the fiddler arrives with the children, to whom he has shown the way, he finds the prince and the goose-maid clasped in each other's arms, dead."

The prelude, entitled "The King's Son," is, as to form, freely constructed. There is no introduction, but the movement starts at once (*Mit Feuer*, E flat major, 12-8 time) with a motive, *ff*, in the horns, which is, in the drama, associated with the Prince. A vivacious theme is taken up by the full orchestra and developed for some thirty measures, the "Prince" motive being contrapuntally woven into much of the material. A theme (*Etwas breiter*) of march-like character follows, *ff*, the principal motive of the work being again in evidence in the brass. This is, in its turn, suc-

ceeded by a more expressive melody given to the clarinet, the "Prince" motive accompanying it in the violas. The next idea to be presented appears in B flat major in the first violins (triangle stroke on the first beat), a motive associated with the minstrel. There is a *diminuendo*, a short phrase for the brass, its last chord being held *pianissimo*. A modification of the "Prince" motive (in the second violins) follows, and over this there is heard, some twenty measures later, a melody in the oboe, this being worked over at considerable length in other instruments or in other combinations of instruments. The employment of this material, and of material that had been presented before, brings the prelude to a brilliant close.

ARIA, "Credo" from "Othello" - - - - - Verdi

Giuseppe Verdi was born October 9, 1813, at Roncole, Italy; died January 27, 1901, at Milan.

No more striking example of the evolution of a composer's style exists than the change that is apparent between the Verdi of "Il Trovatore" in 1853, the Verdi of "Aïda" in 1871, and the Verdi of "Othello" in 1887. The writing of this master music drama on the libretto by Boito, which in turn closely follows the Shakespeare play, would alone have sufficed to make him famous had he not already established his unique position in the history of Italian opera. No hint of his advanced age—76 years—can be discovered in the tense, vigorous, and dramatic writing in this opera. The superb "Credo" occurs in the second act, and is sung by Iago, who has just suggested to Cassio how he (Cassio) might regain the favor of Othello by inducing Desdemona to intercede for him. As Cassio departs, Iago sings:

Vanne; la tua meta già vedo.
Ti spinge il tuo dimone
E il tuo dimon son io,
E me trascina il mio,
Nel quale io credo inesorato Iddio.

Credo in un dio crudel
Che m'ha creato simile a sé

E che nell'ira io nomo.

Dala viltà d'un germe

O d'un atomo vile son nato.
Son scellerato perché son uomo,
E sento il fango originario in me.
Sì, quest'é la mia fé!
Credo con fermo cuor,
Siccome crede la vedovella al tempio,
Che il mal ch'io penso e che da

Go, then! Thy fate I can descry.
Thy demon drives thee onward,
And that demon am I;
Even as my own impels me
On whose command I wait—
Relentless Fate.

Cruel is he the God who in his image
Hath fashioned me and whom in wrath
I worship.
From some vile germ of nature, some
paltry atom,
I took mine issue;
Vile is my tissue,
For I am human.
I feel the primal mud-flow of my breed.
This is my creed,
As firmly I believe, as e'er did woman
Who prays before the altar,
Of every ill, whether I think or do it,
'Tis Fate that drives me to it.

Me procede per mio destino adempio.

Credo che il giusto é un istrion
Beffardo e nel viso e nel cuor,

Che tutto é in lui bugiardo,
Lagrima, bacio, sguardo, sacrificio ed
onor.

E credo l'uom giuoco d'iniqua sorte
Dal germe della culla al verme dell'avel.
Viene dopo tanta irision la morte.
E poi? E poi? La morte é nulla
E vecchia folla il ciel.

Thou honest man art but a wretched
player;

Thy life is but a part,
A lie each word thou say'st; thy tear,
thy kiss, thy prayer
Are as false as thou art.

Man's Fortune's fool even from his
earliest breath.

The germ of life is fashioned
To feel the worm of death.

Yea, after all this folly all must die.
And then? And then there's nothing,
And heav'n an ancient lie.

DANCE POEM, "Le Peri" - - - - - *Dukas*

Paul Abraham Dukas was born October 1, 1865, at Paris.

The Peri, in Persian mythology, is a descendant of a fallen spirit, who is excluded from Paradise until the time of her pennance shall have come to an end. "Le Peri" was composed in 1910 and was performed for the first time at the Châtelet, Paris, at the Concerts de Danse given by Mlle. Trouhanowa in April, 1912. It had been planned to present the work at one of the performances of the Russian Ballet at the Châtelet, in 1911, but the time for preparation was too short. The program of the Concert de Danse contained, in addition to the work by Dukas, d'Indy's *Istar*, Ravel's "Valse Nobles et Sentimentales," and "La Tragedie de Salome" by Florent Schmitt. Each work was directed by the composer, and the orchestra was drawn from the forces of the Lamoureux organization. Mlle. Trouhanowa danced in all, and the part of Iskender in "Le Peri" was mimed and danced by Bekefi.

On this occasion there appeared in the program book of the Concert de Danse the "Program" of "Le Peri" which Dukas had attached to his score. The following translation is by Philip Hale:

"It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

"The sun sojourned thrice in its dozen dwellings without Iskender finding the flower. At last he arrived at the end of the earth, where it is only one with sea and clouds.

"And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining, asleep in her jewelled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

"It was a lotus like unto an emerald, swaying as the sea under the morning sun.

"Iskender noiselessly leaned over the sleeper, and without awakening her snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

"The Peri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

"Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferrid.

"In his heart he coveted her.

"So that the Peri knew the thought of the king, for in the right hand of Iskender the lotus grew purple and became as the face of longing.

"Thus the servant of the Pure knew that this flower of life was not for him.

"To recover it, she darted forward like a bee, while the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight for his eyes.

"But the Peri danced the dance of the Peris; always approaching him until her face touched his face; and at the end he gave back the flower without regret.

"Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

"The form of the Peri seemed to melt in the light coming from the calix, and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

"Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him."

ARIA, "Charming Bird," from "Pearl of Brazil" - - - - - David

Félicien David was born April 13, 1810, at Cadenet, France; died August 29, 1876, at St. Germain-en-Laye.

David had achieved some fame with his symphonic ode "Le Désert" when he decided to turn his attention to operas, of which he wrote four: "The Pearl of Brazil," "Herculaneum," "Lalla Rookh," and "Le Saphir." The first of these, produced in 1851, attained almost instant success, and is chiefly responsible for David's position today. The aria for coloratura soprano, "Charming Bird," is a brilliant piece of writing and displays to advantage the devices of composition peculiar to this style.

The story of the opera concerns "the love of the Portuguese admiral Salvador for the Brazilian maiden, Zora, whom he has captured and whom he determines to wed. He does not know, however, that a young lieutenant, Lorenz, also loves the girl and is loved by her. Lorenz has disguised himself as a sailor in order to accompany Zora and the admiral on their voyage. A storm compels the ship to put into a Brazilian port, and there the admiral and his crew are attacked by natives. Zora, chanting a hymn to the Great Spirit, is recognized by her people, and she saves the lives of the Portuguese. The admiral then learns of the love between the girl and Lorenz and permits them to marry."



Giuseppe Narvise

The following is an English translation of the French text:

Thou brilliant bird, so lightly
Swinging and sparkling on yonder bough,
Surely thy notes, so merrily ringing,
Were ne'er so clear and sweet as now,
Never so clear and sweet as now.
In early sunlight richly gleaming,
He lights on yonder spray,
Yonder spray,
Dewy spray,
And then the earth awakes from dreaming,
Thrilled by songs so fresh and gay,
By songs so fresh and gay.
Ah!

At break of dawn, thy thrilling call
Salutes with glee the new-born day;
Thy song when twilight shadows fall
Sings praises to the sun's last ray,
Whose glories fill the heavens all.
From out the sweet magnolia tree,
Exhaling rarest fragrance 'round,
Rare fragrance 'round,
Thou charm'st with sweetest melody,
While forests lie in sleep profound,
Thou art so fair.
Ah!

And when in breezes idly swaying,
His mate in the nest is near,
Then life to him is one long Maying,
He warbles love notes low and clear,
Warbles his love notes low and clear.
The days go by in shady bowers,
In joyful song flit far away,
Flit far away.
And still they warble 'mid the flowers,
O happy love, O golden day!
Ah!

ROMANZA, from "William Tell" - - - - - *Rossini*

Gioachino Antonio Rossini was born February 29, 1792, at Pesaro, Italy; died November 13, 1868, at Ruelle, near Paris.

Schiller's drama of the same name served as the literary basis for Rossini's operatic masterpiece, written when he was thirty-seven years of age. His long list

of stage successes was but a series of preliminary studies to "William Tell," with which Rossini closed his career. Paris was the scene of his greatest triumphs, though he was an Italian by birth and a master of the Italian style of opera. "William Tell" links the operas of the classical period—florid in style and frequently vapid in content—and the dramatic pieces inspired by the new spirit of romanticism.

The Romanza occurs in the third act of the opera, the scene being laid in the square before the tyrant Gessler's castle, with a pole surmounted by a cap in the foreground. In order to exhibit his authority, Gessler has ordered that the populace shall bow to the cap. William Tell and his only son, Jemmy, refuse to obey the order. (Tell had previously incurred the wrath of the tyrant by aiding the escape of a shepherd whose daughter had been abducted by Gessler's officers; his patriotism for Switzerland was gathering about him a band of men of the cantons who swore to free their country from such as Gessler, or die.) For this daring affront to symbolized authority, Tell is compelled to shoot an apple from his boy's head on pain of instant death for both. Tell refuses, but Jemmy urges his father to obey, saying, "Father, remember your skill. Do not fear; I will not move." Tell then sings:

Kneel down in silence, stir not a muscle.
To heav'n lift thy thoughts and thy gaze;
To Him who rules us thy prayers now upraise;
He for the child's sake may spare the father.
There shalt thou kneel, with thy heart bent in prayer,
While for this trial my courage I gather,
For the murderous shaft unflinchingly prepare.

A breath may lose thy life.
My child, may Heav'n shelter and guard thee!
Think thy mother watches and prays!
My son, my son, think of thy mother!
Think that thy dear mother waits and prays!

SUITE from the opera, "A Perfect Fool" - - - - - *Holst*

Gustav Holst was born September 21, 1874, at Cheltenham, England.*

"The Perfect Fool" is a one-act opera which was produced at Covent Garden, London, on May 14, 1923. The work begins with a ballet which has been arranged for concert performance by the composer, and which has been performed in London, Munich, Barcelona, and other cities with great success.

The music of the ballet is continuous, and consists of: Invocation; Dance of the Spirits of Earth; Dance of the Spirits of Water; Dance of the Spirits of Fire.

The opening Invocation is heard before each of the dances. The dances themselves are so clearly contrasted that no explanation or description is necessary.

* Additional biographical details concerning Mr. Holst may be found on pages 20-21.

ARIA, "Bell Song" ("Où va la jeune Hindoue"), from "Lakmé" - - Delibes

Clement Delibes was born February 21, 1836, at St. Germain-du-Val; died January 16, 1891, at Paris.

The apprentice years of Delibes' training were spent in work under the leading masters of the Conservatoire, which he entered in 1848. His journeyman stage dates from 1853, when he became connected with the Theatre Lyrique, and officiated as organist at the Church of St. Jean et St. Francois. In 1855 he produced a brilliant operetta, and during the interim between that date and 1866 he evolved into the master. His greatest opera, "Lakmé," was produced in Paris in 1883, but before that he had written some clever and popular ballets which still maintain the boards.

The libretto of "Lakmé," written by Edward Condinet and Philippe Gille, was taken from a story, "Le Mariage de Loti," which appeared in the *Nouvelle Revue* in the '80's. This may be, but an opera, "Das Sonnenfest der Brahminen," given by Marinelli in 1790, traverses the same ground with a similarity of detail that indicates it as the source of the above-mentioned story.

The aria is admirably adapted for the display of vocal virtuosity, the admiration of which is not disturbed by any intellectual demands thrust forward by the following text:

LAKMÉ:—

Ah!

Why strays the Indian maiden,
Forsaken child so lone,
Arrayed in silv'ry moonlight,
Where mimosas have grown?
Speeding on, o'er the mosses,
Pariah child no more,
For her life now bears no crosses,
No ill for her's in store!
Speeding on, o'er the mosses,
Pariah child no more,
Where the laurel leaf glances,
Full of sweet maiden fancies,
Ah!
Gliding on with delight,
Laughing out to the night!

With forest shadows gather'd round him,
What trav'ler now has lost his way?
With eyes that keenly watch,
What spell hath bound him?
What fiercely seeks the coming prey?
A roar in the forest is sounding!
In frenzy the beasts are up-bounding,
The maiden bravely flies to shield the trav'ler well!
The wand in her hand lightly swinging,

The silver bells out-ringing—
Weave her spell.

Ah! Ah! Ah!

Now upon him she gazes,
And in amazement looks upon
A face more fair than Rajah's grand!
And he would blush to owe his life to this fair maid
With the Pariah child so near at hand!
But he, enchanted by his vision,
Praises her to Heav'n,
And softly says:
"May peace be nigh!"
Vishnu behold, Brahma's son!
And since that day, upon the air
The traveller may hear
The silver bells out-ringing,
Strong and clear,
Where once she wove her spell.
Ah! Ah! Ah!

HUNGARIAN DANCES (17-21) - - - - - *Brahms-Dvorák*

Johannes Brahms was born May 7, 1833, at Hamburg; died April 3, 1897, at Vienna.

Brahms' interest in Hungarian music may be traced to the appearance of the Hungarian violinist, Eduard Remenyi, in Hamburg when Brahms was about fifteen years of age, and to the concert tour which these two musicians planned some five years later. It was while practicing for these concerts that Brahms prepared or sketched piano accompaniments for Remenyi's "friskas" and "czardas." In 1869 the first two books of the Hungarian Dances, written for piano duet, appeared, and the popularity of these pieces exceeded that of any other work put out by the German master. The themes upon which Brahms built the dances were not his own, having been drawn from pieces by contemporary Magyar composers.

The second series, in two books as before, appeared in 1880, and it was from the dances in the last book (beginning with No. 17) that Dvorák made his orchestral arrangements. Brahms had arranged for orchestra Nos. 1, 3, and 10 of the first series in 1874. In this second series extensive use is made of folk-tunes, and occasionally some original themes are put forth. The third book was scored for orchestra by Albert Parlow. For the dances in the fourth book Dvorák used the following instruments: two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two



Flora Macbeth

trumpets, three trombones, bass drum, cymbal, triangle, and strings. Only in No. 18 are kettledrums employed. In No. 21 the harp adds to the orchestral color palette. The tempi and keys of the dances are subjoined:

- No. 17. *Andantino*, F sharp minor, 2-4 time. *Vivace*, same time and key.
 No. 18. *Molto vivace*, D major, 2-4 time.
 No. 19. *Allegretto*, B minor, 2-4 time.
 No. 20. *Poco allegretto*, E minor, 2-4 time. *Vivace*, E major. (The first *tempo* returns for the third part of the piece.)
 No. 21. *Vivace*, E minor and major, 2-4 time.

DUET, "Si, Vendetta," from "Rigoletto" - - - - - Verdi

Guiseppe Verdi was born October 9, 1813, at Roncole, Italy; died January 27, 1901, at Milan.

Referring to the remarkable evolution in his artistic ideals, noted above, "Rigoletto" may be classified as the starting point in Verdi's second stage of development. In this work he seemed to have turned definitely away from the type of "carnival operas," of which "Ernani" is the best, and which were annually produced in Italy by the score, and which seldom are heard outside their native land, to a more serious and substantial style exemplified in "Rigoletto," followed by "Il Trovatore" and "La Traviata," works which placed Verdi beside the masters of Italian opera of the past generation, Rossini, Donizetti, and Bellini. From the date of the first performance of "Rigoletto" (1851) till his death, Verdi's career was one of cumulative triumph, both in popular favor and in artistic merit.

The "Vendetta" duet concludes Act II. Rigoletto, the "privileged buffoon of the Duke of Mantua, whose chief function is to pander to his master in his misdeeds, and whose moral nature is as evil as his deformed, shapeless physical aspect," devotedly loves his daughter Gilda and guards her from the intrigues of the licentious court. For her abduction by the Duke's courtiers, Rigoletto swears vengeance. The text is appended:

RIGOLETTO:—

No, vecchio, t'ingani un vindice avrai. But 'twill not be long thus, th' avenger is nigh.

Si, vendetta, tremenda vendetta, Yes, my vengeance fierce hath doomed thee,

Di quest'anima e solo desio, Heartless fiend, 'tis my sole consolation,
 Di punirti gia l'ora s'affreia, Ere the flames of hell entomb thee,
 Che fatale per te tuonerà. Thou shalt feel a father's wrath.
 Come fulmin scagliato da Dio, I will drive thee to my desperation,
 Te colpire il buffone saprà, When thou darest to cross the jester's path.

GILDA :—

O mio padre, qual gioia feroce
 Balanarvi negl'occhi vegg'io!
 Perdonate, a noi pure una voce!
 Di perdono dal cielo verrà!
 Perdonate! Perdonate!
 Mi tradiva, pur l'amo, gran Dio!
 Per l'ingrato ti chiedo pietà.

O my father, a joy ferocious
 In thy words doth tell of danger.
 Heav'n doth know his crime atrocious!
 O might I avert its wrath!
 Heav'n doth know it!
 In my heart there's aught of anger,
 My forgiveness th' unkind one hath.

RIGOLETTO :—

Come fulmin scagliato da Dio,
 Te colpire il buffone saprà,
 Colpire te il buffone,
 Te colpire saprà.

Yes, to vengeance fierce I doom thee,
 Dare to cross the jester's path!
 To vengeance dark I doom thee,
 Thou shalt feel a father's wrath.

GILDA :—

A noi pure il perdono dal ciel verra. Ah! might I avert the wrath of Heav'n!

MILITARY MARCH, "Pomp and Circumstance," Opus 39, No. 1 - - Elgar

Opus 39 includes two military marches, both of them of a texture fitting the title given above. It is somewhat difficult to choose between them, but the No. 1 in D major is now offered as the stirring closing number of this evening's program. When one remembers "Caractacus," "Gerontius," and the "Enigma" variations, it will be seen that this march is another illustration of the English composer's remarkable versatility.

FIFTH CONCERT

Saturday Afternoon May 19

PRELUDE TO "LORELEY," Opus 16 - - - - - *Bruch*

Max Bruch was born January 6, 1838, at Cologne; died October 3, 1920, at Berlin.

No more psychologically correct prelude to the symphony of the afternoon could have been chosen. The "Loreley" and the Rhine are inseparably linked in Teutonic legend.

Though the name of Bruch immediately brings to mind the G minor concerto for violin, which is in the repertoire of every virtuoso, and the choral works, "Arminius," "Odysseus," "Fair Ellen," etc., which have been performed in this series, it must not be forgotten that Bruch also essayed music for the theatre. At the age of twenty he made a setting of Goethe's "Scherz, List und Rache," and produced it at the opera house in his native town.

Some years later his attention was drawn to the libretto of an opera—"Loreley"—which Emanuel Geibel (1815-1884) had originally written for Mendelssohn. At the latter's death in 1847, only portions of the text had been set to music: finale to the first act, in which the heroine, standing on the Loreley cliff, invokes the spirits of the Rhine; a march for chorus; an Ave Maria for soprano solo and chorus of women's voices; and fragments of other sections. Geibel published the text later, being loath to allow another to take up a libretto made sacred by the genius of a Mendelssohn. Bruch read the poem in 1861, and immediately set out for Munich to induce the author to permit him to make a setting for the text. Geibel's consent was obtained, though not without some difficulty, and the opera was written, and produced for the first time June 14, 1863, at the theatre in Mannheim. The work was revised in later years, but achieved only a *succès d'estime*.

The legend of the siren who haunted the Loreley rock on the right bank of the Rhine, about half way between Bingen and Coblenz, and who combed her hair with a golden comb, and sang a wild song which enticed fishermen and sailors to destruction on the rocks and rapids at the foot of the precipice, was made popular in Brentano's "Zu Bacharach am Rheine" (1800), and since has been employed by twenty or more composers as the basis of opera librettos.

SYMPHONY No. 3, "Rhenish," E flat, Opus 97 - - - - - Schumann

Lebhaft—Scherzo (sehr massig)—Nicht Schnell—Feierlich—Lebhaft
(Transcribed for modern orchestra by Frederick Stock)

Robert Schumann was born June 8, 1810, at Zwickau; died July 29, 1856, at Eendenich.

Schumann had accepted the position of music director at Düsseldorf when this symphony was begun. His predecessors at this post had been Mendelssohn (1833-36), Rietz (1836-47), and Hiller (1847-50), and to the latter Schumann intimated his presentiments that Düsseldorf and its music might not turn out to be everything that could be desired. "I particularly remember," he wrote from Dresden, November 19, 1849, "Mendelssohn's opinion of the musicians, which was not favorable. Rietz, too, discussed it with me when you went there, and said that he 'could not imagine why you took the place.' I didn't tell you at the time for fear of discouraging you. Dear Hiller, tell me the plain truth. Of course, I can't expect much culture in an orchestra; and I am prepared to meet common musicians, but not rude or malicious ones." The "plain truth" must have been made attractive, for Schumann accepted the post, not, however, without having consulted a geography for information concerning the town and points of interest. "I found mentioned," he wrote Hiller on December 3, 1849, "among other buildings there, three nunneries and an insane asylum. The first are all well enough, but the last is most disagreeable." It would seem that even at this time Schumann had some foreboding that he would end his life in a madhouse.

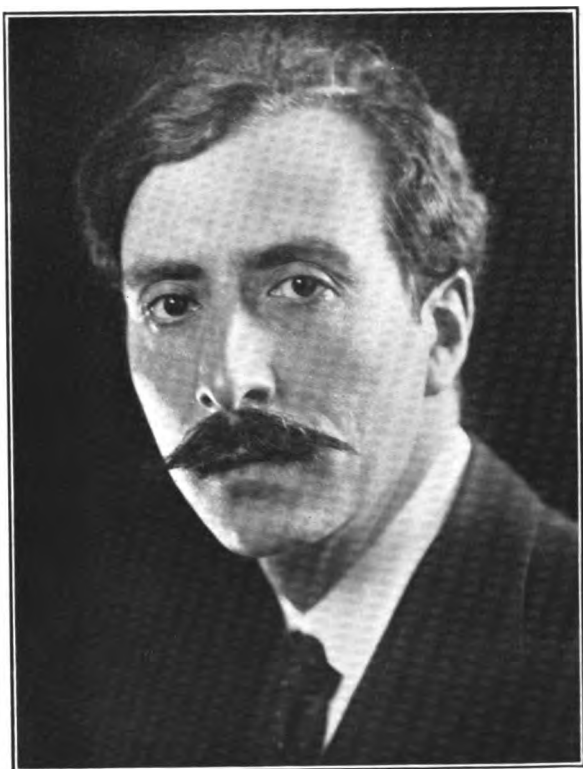
Within two months after his arrival in Düsseldorf, Schumann began work on the E flat symphony, which, though numbered as the third of the series of four symphonies, is chronologically the fourth. The first performance of the work took place at the sixth concert of the Allgemeine Musikverein, given February 6, 1851, in Düsseldorf.

Anent the fact that this symphony has often been called the "Rhenish" symphony, it may be stated that according to Schumann's biographer, Wasielowski, the work was first conceived, so the composer said, on seeing the cathedral at Cologne. "During its composition the master was greatly influenced by the festivities consequent upon the elevation of Von Geissel, Archbishop of Cologne, to the rank of cardinal. To this fact the symphony probably owes its fourth movement, originally headed 'An Accompaniment to a Solemn Ceremony.' When the work was published Schumann omitted this heading, 'for,' he said, 'we must not show our heart to the world. A general impression of a work of art is better—at least no preposterous comparisons can be made.' Referring to other movements, the composer declared that in them he wished 'national elements to prevail; and,' he added, 'I think that I have succeeded.'"

In order to make it clear why he brought this transcription into existence, Mr. Stock contributed the following explanation to the program, when the revised version of this symphony was produced in Chicago, December 9-10, 1921:

"It happened in the earlier part of December, 1903, that Theodore Thomas conducted at one of the concerts of that season—the thirteenth in the history of our orchestra—Robert Schumann's third, or 'Rhenish,' symphony. After the presentation of the symphony the writer of these lines found Thomas in most dejected spirits in the green-room behind the stage of the Auditorium, which in those days housed the orchestra for its regular season of symphony concerts.

"'Oh, if Schumann had only known how to handle the orchestra,' Thomas said



Ernst Schelling

to me, rather angrily, 'how effectively his music could be made to sound! Such fine, noble themes, good workmanship, and yet such abominably poor orchestration. All of Schumann's four symphonies should be re-scored, but especially this one. Anton Dvorák promised me that he would take them in hand; but of course he is so busy all the time composing his own music that I doubt if he ever will get to it. I shall do it myself as soon as time permits.'

"The time never came for Thomas to do as he intended, for just about thirteen months later he left this world. His remarks concerning Schumann's symphonies have ever lingered in my memory, and today's first performance of his 'Rhenish' symphony in an entirely new orchestral garment is an attempt to bring to new life a work for which I have always felt the most affectionate regard. The new score represents a great amount of arduous, conscientious labor on my part, and I have taken pains to preserve that spirit of romance with which all of Schumann's works are imbued.

"Comparing the original score with the new orchestration, one will find that about a dozen new instruments have been added, not only for the sake of sonority but especially to obtain a larger variety of color effects. The first and last movements have been intentionally scored with utmost brilliancy, while the scherzo has been treated with lightness of touch and a somewhat deft humor. The romanza, or third movement, retains much of Schumann's tone color, which is quite soft and shadowy. The cathedral scene, which precedes the finale, is changed completely as regards orchestral design; I believe that Schumann intended to picture the great Cologne Cathedral as its massive forms rise boldly against the dull sky of a gray autumn day, when heavy mists rise from the Rhine as it majestically passes in close proximity to the cathedral. Here again I have tried to preserve the romantic mysticism so characteristic of the original."

With characteristic humor, the transcriber wrote below his name: "May the Lord and Schumann bestow mercy upon him!"

"Before proceeding to a comparative analysis of the symphony," continues Mr. Borowski, who contributes the authoritative notes to the programs of the Chicago Symphony Orchestra, "it should be stated that Mr. Stock has made more than a mere rearrangement of Schumann's orchestration. In certain places, in order to give greater clarity to the thought, the transcriber has found it necessary to add a measure here or there—as, for instance, an extra measure at the beginning of the fourth movement, so that the enunciation of the theme of the movement, somewhat clouded in Schumann's version, may be made more apparent to the ear. In order, too, that the work be given a more effective ending, Mr. Stock has replaced the coda of Schumann's invention by another, in which, however, he has employed the master's material. It is worth mentioning, also, that the transcriber has not omitted to avail himself of such opportunities as arise from contrapuntal embellishment in the various orchestral voices, these, however, growing out of the material which Schumann originated in the first place.

"It will be of interest to compare the orchestral forces used by Schumann and those which are used to interpret the present version of the symphony. Schumann employed the following instruments: Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. In the first, second, and third movements he did not employ trombones at all. Mr. Stock's score calls for three flutes (the third flute interchangeable with a piccolo), three

oboes (one interchangeable with an English horn), three clarinets, three bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, bass drum, side drum, tambourine, and strings."

I. *Lebhaft (Allegro con brio)*, E flat major, 3-4 time.

"The principal theme opens at once in the full orchestra:



"Much use is made of the rhythm of the three opening measures in the working over of this theme. The theme returns, *ff*, in the full orchestra, and a general subsidence leads to the second subject. With Schumann this was given to the woodwind (melody in the oboe), thus:



"In the present version this subject is given to the violas and violoncellos in the lower octave, the bassoons and horns accompanying it. Almost immediately the inexorable rhythm of the principal theme returns, the material of the second subject being mingled with it. It is, however, with the material of the principal theme that the first division of the movement comes to an end. The Development section now ensues, nearly two hundred measures being devoted to a working out, mainly, of the two principal subjects. In the orchestration of this division there is very considerable difference between the two versions, much polyphonic contrivance being contained in Mr. Stock's. The Recapitulation brings forward the principal theme, *fff*, in the full orchestra. The second subject (in Schumann's scoring again given to the woodwind) is presented by the violas, oboe, and first horn. As at the end of the Exposition, the rhythmical figure of the first theme soon appears. The coda is more brilliant than that in Schumann's version."

II. *Scherzo (Sehr mässig)*, C major, 3-4 time).

"This movement begins with the following subject, scored in both versions for the violas and violoncellos. In Schumann's score these instruments are reinforced by the bassoons:

Molto moderato.



"After the first few measures the instrumentation in the new version runs on other lines. A new section, made up of a light staccato passage, follows the conclusion of the principal theme. The trio begins with the following theme, given in Schumann's version to the clarinet, but in Mr. Stock's to the English horn:



"This subject is worked over, and the material of the first part returns. This repetition is now in A major, its instrumentation in the new version being considerably different from the old—instruments of percussion, for instance, being used (such as the marking of the second and third beats of the measure with strokes of the triangle and the employment of a tambourine). Where the subject is heard again in the original key (C major) a much more pungent presentation of it is presented than that of the original. In the development of this, too, Schumann contented himself with a working over of four notes; the later version making use of the entire theme. At the very end Mr. Stock brings forward the light staccato figure which had been used in an earlier division of the movement. It may be mentioned, too, that the triangle, which in this closing portion plays a part of some importance, is not in the original score."

III. *Nicht schnell (Andante comodo)*, A flat major, 4-4 (8-8) time.

"In the original version of this movement Schumann scored only for woodwind, two horns, and strings; the present transcription employs woodwind, four horns, trumpets, trombones, kettledrums, and strings. Schumann began with the following subject in the clarinets and bassoons, the violas giving out the sixteenth-note figure:

Andante.



"The subject is otherwise presented by Mr. Stock, who announces it in the clarinet, first bassoon, first horn, and some of the violoncellos an octave lower than in the subject quoted after the preceding paragraph. The violins continue the theme thus:



"Soon a new idea is given out by the violas and English horn. In Schumann's score this was accompanied by plain sixteenth notes of a solo violoncello. Here all the violoncellos play the running figure, but now in sextolets. The first theme returns in the clarinet. At the end of the movement three extra measures are added."

IV. *Feierlich (Molto maestoso)*, E flat minor, 4-4 time.

"This is the movement inspired by the Cathedral of Cologne and the ceremonial in it attendant upon the elevation of Von Geissel, Archbishop of Cologne, to the cardinalate. At the beginning of the movement Mr. Stock has added a measure in order to prepare the ear for the strains given out solemnly by the brass. This measure consists merely of the chord of E flat minor held by the woodwind, *piano*. The subject is worked over, and a *crescendo* leads to a change of time (3-2) and a section in which the motive of the first theme is still developed. The original subject returns, now in 4-2, and leads to an outburst from the brass, *ff*, the strings and some of the woodwind answering it, *pianissimo*. The close of the movement has been somewhat modified and extended. It leads directly into the finale."

V. *Lebhaft (Allegro giocoso)*, E flat major, 2-2 time.

"The principal subject opens in the strings:



"This subject had been scored by Schumann for woodwind and horns, as well as strings, but Mr. Stock reserved the woodwind and brass for the repetition of the theme eight measures later. The strings take up a continuing strain. A more expressive section of it also begins in the strings, woodwind and horns edging their way into it. This ends in E flat major, and some bustling passages in eighth notes in the strings against a syncopated motive in the horns and taken up by the first violins and higher woodwinds, lead to the second theme:



"The more expressive section of the first theme returns, again in the violins, as before. In the development which takes place mention should be made of the Rhine song, 'So leben wir, so leben wir alle Tage,' which Schumann hints at, but which his transcriber quotes more fully. The first division of the movement recurs, its instrumentation differing widely, however, from Schumann's. A great climax is attained, on which a reminiscence of the opening subject of the 'Cathedral' movement appears in the brass. There is a brilliant and sonorous coda, at the close of which Mr. Stock adds some twenty measures which depart from and lengthen Schumann's original conception, and in which he introduces, *ff* in the brass, the opening phrase of the first movement."

FANTASTIC SUITE FOR PIANO AND ORCHESTRA - - Schelling

Allegro marziale; Molto vivace; Intermezzo; Virginia Reel

Ernest Schelling was born at Belvidere, N. J., July 26, 1876.

The composer and performer of this work began his musical career at an early age. He was only four and a half when he appeared at the Academy of Music at Philadelphia. In 1882 Schelling went to Paris, where he became a pupil of Mathias. Later than this he received instruction from Hans Huber, Barth, Leschetizky, and Pfitzner. Paderewski took an interest in the young pianist-composer, and he gave him lessons during a period extending from 1898 to 1902. Schelling devoted much time to concert playing, and he made tours in many countries of Europe and in South America in 1903-04. The principal works of the composer are, in addition to the "Fantastic Suite," composed in 1906-07, a Symphonic Legend and a suite for orchestra; Impressions (From an Artist's Life) in the form of variations on an original theme, for piano and orchestra; concerto for violin; a sonata for piano and violin; variations for piano on an original theme, and smaller pieces for the same instrument; chamber music and songs.

The subjoined analysis was supplied by Mr. Philip Hale when Mr. Schelling played the suite in Boston, and it was stated at that time that this analysis had been furnished by the composer:

I. (*Allegro marziale*, F sharp minor, 3-4 time.)

"There is a short introduction for strings, which is followed by a cadenza for the pianoforte. This section is repeated. The strings give the rhythm of the first theme, which is announced by the pianoforte. This treatment is reversed; the pianoforte has the rhythmic figure, and the strings play the theme. There is a subsidiary theme for the clarinet. An intermediary section follows with little solos, with fresh material, and with passage-work for the pianoforte. Dominant of D major. The interlude leads to the announcement of the second theme (pianoforte), *cantabile*. This theme appears, varied, for the pianoforte, while solo violoncellos have a counter-theme. There is development. The second theme, always in the dominant, is ended by wind instruments in chromatic sevenths. In the working-out section the foregoing thematic material is used. The subsidiary theme, now in augmentation, is developed. There are reminiscences of the first theme in the brass. The pianoforte has a long trill. The first theme appears again (English horn); it is taken up by other woodwind instruments; the pianoforte trill goes into the woodwind instruments and takes up the first theme. The second motive is again heard with the counter-theme, and is elaborated by woodwind instruments. The first theme is now played by all the woodwind instruments with accompaniment for pianoforte. This treatment is reversed. There is a short coda, based on the first theme. The movement ends in F sharp major."

II. (*Scherzando e molto leggero*, B major, 6-8 time.)

"There is a characteristic rhythmic figure for the woodwind instruments. The first theme is announced by the pianoforte and taken up by the strings, while the pianoforte now has the characteristic figure. There are phrases which are used afterwards in the trio, and there is a new theme for the violins. Trio, B major, *Andantino*, 5-4 time. This trio is practically a duet for English horn and pianoforte."

III. Intermezzo. (*Adagio*, D flat major, 4-4 time.)

"The first theme is hinted at by woodwind instruments and then announced by the pianoforte. The theme is a long and expressive one. There is a cadenza for the pianoforte. The English horn and the bass clarinet have important parts, and the ending is *piano*."

IV. Virginia Reel. (*Molto vivace*, G flat major, 2-4 time.)

"The first theme is built on 'Dixie.' The preluding measures have the rhythm of 'Dixie,' and the theme is given out by the pianoforte and finished by trumpet and horn. The theme is varied, enlarged, etc. The second theme, D flat major, *Poco meno mosso*, is brought forward with the first (oboe and pianoforte), and it ends in D flat with a *fermata*. F major, *Meno mosso*. The 'Dixie' theme is played by the pianoforte, and the melody, 'Old Folks at Home,' the third theme, is given to the violins (harmonics). These two themes are kept for some time in opposition. Harp solo. The second theme enters, G flat. In the final section there is a free use of the third theme, built on 'Old Folks at Home.' The three themes are brought together, and there are passing allusions to 'Yankee Doodle.' The coda is a wild reel. 'Yankee Doodle' is heard from woodwind instruments. The characteristic figure of 'Dixie' is heard till the end."

SIXTH CONCERT

Saturday Evening, May 19

"SAMSON AND DELILAH," Opera in 3 Acts - - - *Saint-Saëns*
DELILAH MME. JEANNE GORDON
SAMSON MR. CHARLES MARSHALL
THE HIGH PRIEST OF DAGON . . . MR. CLARENCE WHITEHILL
ABIMELECH, SATRAP OF GAZA }
AN OLD HEBREW } . . . MR. HENRI SCOTT
HEBREWS AND PHILISTINES . . . THE CHORAL UNION
MR. FREDERICK A. STOCK, Conductor

Charles Camille Saint-Saëns was born October 9, 1855, in Paris; died December 16, 1921, in Algiers.

Saint-Saëns, composer, virtuoso, critic, and traveller, has no analogue in the history of French music. He may not have been "all things to all men," but he was a classicist, a romanticist, an individual with a reverence for the past, a partisan of program music, and a teacher of the highest type. In the minds of musicians and critics, both past and present, his merits are outstanding. Berlioz, in a letter dated June 11, 1867, mentions Saint-Saëns as "one of the greatest musicians of our time"; the contemporary critic, Rolland, feels that Saint-Saëns was one who became "a classic during his life." Auber and Gounod repeatedly praised him, while the encouragement of Liszt was largely responsible for the first performance of "Samson and Delilah" in Weimar.

In the field of music in which France was weakest Saint-Saëns served her best. In a period and in a country in which frivolous and superficial operatic writing was the key to success Saint-Saëns' influence was felt in the development of symphonic and concert room music. His knowledge of Bach, Rameau, Mozart, and Gluck gave him poise and refinement; the romantic movement in which he lived and of which he was a part prevented his ideals from becoming encrusted with the glories of the past.

To the public the great French master is known by the "Introduction and Rondo Capriccioso" (Violin), "Variations for Two Pianos on a Theme by Beethoven" (heard recently in this series), Symphony in C minor, the symphonic poems "Phaeton," "Le Rouet d'Omphale," and the "Danse Macabre," not to mention the "Swan," from the "Carnival of Animals," the concertos for violin and piano, and the opera of the evening. In addition, there are seven other operas sometimes in the repertoire

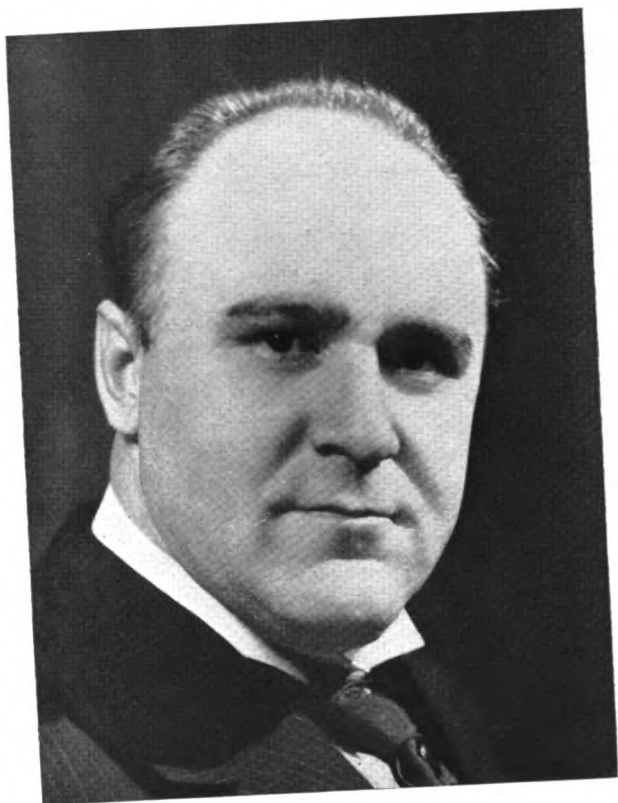
of the French companies: "Etienne Marcel," "Henry VIII," "Proserpine," "Ascanio," "Dejanire," "Helene," and "Les Barbares."

Perhaps the reason for Saint-Saëns' lack of success in the operatic field lies in his theory of opera: "a synthesis of song declamation and symphony." Living in a generation dominated by Verdi and Wagner, Saint-Saëns' "middle course" seemed to be his worst enemy. He was the founder of no "ism" or school; he did not develop a style that was peculiarly his own, as did Massenet or Gounod or Debussy. But in spite of this apparent lack of an "advertising slogan" his hold upon his public was increased. The continued popularity of "Samson and Delilah" since 1877 bears witness to the genuineness of expression in the work; the fact that this biblical drama is equally effective in the theatre and concert hall (except for the choreography of the Temple scene) is striking evidence that the principle on which the master constructed this work was sound; that it is, after all, the musical and not the theatric quality of a piece which endures.

Between 1677, the date of the performance of the oratorio "Il Sansone" by G. P. Colonna, and 1877, inclusive, fifteen different settings of this text have been made, of which eight have been in the oratorio form, five in the operatic, while the melodrama and ballet have each claimed one. The ballet was composed by Count von Gallenburg, the husband of Guilietta Guiccardi, beloved of Beethoven. Four of the operatic scores, one by Rameau, with text by Voltaire, and one by Duprez, received private performances, while the setting by Raff has remained unheard. Saint-Saëns' opera was not received with enthusiasm by his countrymen, as is shown by the following record: Finished in 1872, the first stage performance was given in Weimar, December 2, 1877, followed in 1883 by Hamburg. It was first given in France in 1890 at Rouen, but it was not until November 23, 1892, that it was heard in the Grand Opera at Paris, after it had been successful in nine other French cities and had been enthusiastically received in Florence and Geneva. The third act had been performed at an earlier date at one of the Colonne concerts (1880), and its adaptability for concert use was demonstrated by the fact that it was so given in Brussels under the direction of the composer, and further emphasized by its first performance in this country by the New York Oratorio Society, under the lead of Walter Damrosch, March 25, 1892.

The following sketch of the Saint-Saëns opera is translated freely from *Les Annales du Théâtre et de la Musique*, by Noel and Stouling, 1892:

"The prelude is singular. There is a darting phrase which is developed, and mingled with this phrase is a chorus of Hebrews, sung behind the curtain. The lamenting captives ask deliverance of God. The fugal form of the number, which continues until the rise of the curtain, indicates at once the severe and classic nature of the work. Samson arouses the courage of his companions and prepares the revolt which the insolence of Abimelech brings to a head. Samson kills the Satrap of Gaza,



Charles Marshall

and the Israelites *exeunt* at the right of the stage. The High Priest of Dagon descends, attended, from the temple, and curses Samson. The return of the triumphant Hebrews is one of the most ingenious numbers of the opera. There is a chorus of basses, to which liturgic color and rhythm give astonishing breadth, and they emphasize the more strongly the fresh chorus of the women of Philistia, 'Now Spring's generous hand.' This charming phrase will be found again in the temple scene, the last tableau, as will the melodic design of the great duet of the second act, but ironically, in the orchestra, while Delilah insults the blinded hero. The Dance of the Priestesses of Dagon, which follows the chorus, is of delightful inspiration, and it prepares effectively the grandeur of the drama that follows. Delilah looks earnestly at Samson and sings to him, and Samson listens, not heeding the old man near him who says, 'The powers of hell have created this woman, fair to the eye, to disturb thy repose.'

"The second act is in the valley of Sorek. Delilah's house is at the left. It is surrounded with Eastern and luxuriant plants. Night is coming on. Delilah sings a passionate appeal to Love, invoking his aid. Then comes the duet with the High Priest, who, deceived by the feigned love of Delilah, begs of her to deliver Samson to him; Delilah reveals her real hatred in a dramatic burst. The duet of Samson and the temptress is, as one knows, the chief number of the work. It is impossible to better paint the hesitation of Samson, as he stands between love and religious faith. The great phrase of Delilah is a superb expression of passion. The orchestral storm hastens the action on the stage, and when the elemental fury is at its height Delilah enters her dwelling. Samson follows her; and the curtain falls on the appearance of the Philistines to master their foe.

"The first tableau of the third act is a lament of remarkable intensity. Samson mourns his sin and a chorus of Hebrews behind the scenes reproach him and despair. The style is here rather that of the oratorio than the opera. An exquisite chorus follows, 'Dawn now on the hilltops,' which brings to mind the chorus of Philistines in the first act. Then comes the ballet so well known in concerts. From this moment until the fall of the curtain there runs in the orchestra a hurried motive, which is heard with rhythmic effect in the evolutions of the sacred dance; which gives the measure to the bitter mockings of Delilah and the sacrificial ceremonies; which, constantly quicker and more impetuous, accentuates the movement of the final chorus. The motive is feverish, mystical; its rapid pulsations give the idea finally of the religious madness of the Philistines inspired by the maddening rites at the shrine of Dagon. The ballet is cut in two by a phrase of great breadth sustained by arpeggios of the harp, and thus is a strange solemnity given to the dance of the priestesses. After the irony of Delilah, and the supplication of Samson to the Lord, is a skilfully made canon, sung by Delilah and the High Priest. There is a sonorous chorus of the temple, and the curtain falls with a few measures of orchestral fury."

ACT I—SCENE I

Public place in the city of Gaza in Palestine. At left, the portal of temple of Dagon. At the rising of the curtain a throng of Hebrews, men and women, are seen collected in the open space, in attitudes of grief and prayer. Samson is among them.

CHORUS

God! Israel's God!
To our petition hearken!
Thy children save!
As they kneel in despair
Heed Thou their prayer,
While o'er them sorrows darken!
O let Thy wrath
Give place to loving care!

THE WOMEN

Since Thou from us
Hast turned away Thy favor
We are undone,
In vain Thy people fight.
[Curtain rises.]

CHORUS

Lord, wilt Thou have
That we perish forever—
The nation that alone
Hath known
Thy light? Ah! all the day
Do I humbly adore Him:
Deaf to my cry
He gives me no reply,
Yet still I bow before Him
And implore Him
That He at last
To my aid may draw nigh!

THE HEBREW MEN

By savage foes our cities have been
harried;
Gentiles Thine altar with shame
Have profaned;
Our tribes afar
To dire slavery carried
All scattered are;
Scarce our name
Hath remained!
Art Thou no more
The God of our salvation,
Who saved our sires
From the chains that they wore?
Lord! hast Thou forgot

Those vows, sworn to our nation
In days of yore
When Egypt hurt us sore?

SAMSON

(Emerging from the throng at right)
Pause and stand,
O my brothers,
And bless the holy name
Of the God of our fathers!
Your pardon is at hand,
And your chains shall be broken!
I have heard in my heart
Words of hope softly spoken:—
'Tis the voice of the Lord
That through His servant speaketh;
He doth His grace afford:
Your lasting good He seeketh;
Your throne shall be restored!
Brothers! now break your fetters!
Our altar let us raise
To the God whom we praise!

CHORUS

Alas! vain words he utters,
Freedom can ne'er be ours!
Of arms our foes bereft us;
How use our feeble powers?
Only tears are left us!

SAMSON

Is your God not on high?
Hath He not sworn to save you!
He is still your ally
By the name that He gave you!
'Twas for you alone
That He spake through His thunders!
His glory He hath shown
To you by mighty wonders!
He led you through the Red Sea
By miraculous ways,
When our fathers did flee
From a shameful oppression!

CHORUS

Past are those glorious days,
God hath avenged our transgression;
In His wrath He delays,
Nor hears our intercession.

SAMSON

Wretched souls! hold your peace!
Doubt not the God above you!
Fall down upon your knees!
Pray to him who doth love you!

Behold His mighty hand,
 The safeguard of our nation!
 With dauntless valor stand
 In hope of our salvation!
 God the Lord speeds the right;
 God the Lord never faileth!
 He fills our arms with might.
 And our prayer now prevaieth!

CHORUS

Lo! the Spirit of the Lord
 Upon his soul hath rested!
 Come! our courage is restored;
 Let now his way be tested!
 We will march at his side;
 Deliverance shall attend us,
 For the Lord is our guide,
 And His arm shall defend us!

SCENE II

The same. Abimelech, satrap of Gaza, enters at left, followed by a throng of warriors and soldiers of the Philistines.

ABIMELECH

Who dares to raise the voice of pride?
 Do these slaves revile their masters?
 Who oft in vain our strength have tried,
 Would they now incur new disasters?
 Conceal your despair
 And your tears!
 Our patience will hold out no longer;
 You have found that we are the
 stronger;
 In vain your prayer;
 We mock your fears:
 Your God, whom you implore with
 anguish,
 Remaineth deaf to your call;
 He lets you still in bondage languish,
 On you His heavy judgments fall!
 If He from us desires to save you,
 Now let Him show His power divine,
 And shatter the chains your conquerors
 gave you!
 Let the sun of freedom shine!
 Do you hope in insolent daring
 Our God unto yours will yield,
 Jehovah with Dagon comparing,
 Who for us winneth the field?
 Nay, your timid God fears and trembles
 When Dagon before Him is seen;
 He the plaintive dove resembles;
 Dagon the vulture bold and keen.

SAMSON

(Inspired)

O God, it is Thou he blasphemeth!
 Let Thy wrath on his head descend,
 Lord of hosts!
 His power hath an end.
 On high like lightning gleameth
 The sword sparkling with fire;
 From the sky swiftly streameth
 The host burning with ire:—
 Yea! all the heavenly legions
 In their mighty array
 Sweep over boundless regions,
 And strike the foe with dismay.
 At last cometh the hour
 When God's fierce fire shall fall:
 Its terrible power
 And His thunder appall.

SOLO AND CHORUS OF ISRAELITES

Lord, before Thy displeasure
 Helpless the earth shall quake;
 Thy wrath will know no measure
 When vengeance Thou shalt take!

ABIMELECH

Give o'er, rashly blind! Cease thy rail-
 ing!
 Wake not Dagon's ire, death entailing!

SAMSON AND CHORUS

Israel! break your chain!
 Arise! display your might!
 Their idle threats disdain!
 See, the day follows night!
 Jehovah, God of light,
 Hear our prayer as of yore,
 And for Thy people fight!
 Let the right
 Win once more!

SAMSON

Lord, before Thy displeasure
 Helpless the earth shall quake;
 Thy wrath will know no measure
 When vengeance Thou shalt take!
 Thou the tempest unchainest;
 The storms Thy word obey;
 The vast sea Thou restrainest;
 Be our shield, Lord, today!

CHORUS

Israel, break your chain! etc.
 Israel! now arise!

(*Abimelech springs at Samson, sword in hand, to strike him. Samson wrenches the sword away and strikes him. Abimelech falls, crying "Help!" The Philistines accompanying the satrap would gladly aid him, but Samson, brandishing the sword, keeps them at a distance. He occupies the right of stage; the greatest confusion reigns. Samson and the Hebrews exeunt right. The gates of Dagon's temple open; the High Priest, followed by a throng of attendants and guards, descends the steps of the portico; he pauses before Abimelech's dead body. The Philistines respectfully draw back before him.*)

SCENE III

The same. The High Priest, Attendants, Guards.

HIGH PRIEST

What see I?
Abimelech by slaves struck down and dying!
O let them not escape!
To arms! Pursue the flying!
Wreak vengeance on your foes!
For the prince they have slain!
Strike down beneath your blows
These slaves who flee in vain!

HIGH PRIEST

Curse you and your nation forever,
Children of Israel!
I fain your race from earth would sever,
And leave no trace to tell!
Cure him, too, their leader! I hate him!
Him will I stamp 'neath my feet!
A cruel doom must now await him;
He shall die when we meet!
Cure her, too, the mother who bore him,
And all his hateful race!
May she who faithful love once swore him
Prove heartless, false, and base!
Cursed be the God of his nation,
That God his only trust;
His temple shake from its foundation,
His altar fall to dust!

MESSENGERS AND PHILISTINES

In spite of brave professions,
To yonder mountains fly;
When we were slaves, He came our
chains to sever,

Leave our homes, our possessions,
Our God, or else we die.

(*Exeunt left, bearing Abimelech's dead body. Just as the Philistines leave the stage, followed by the High Priest, the Hebrews, old men and children, enter right. It is broad daylight.*)

SCENE V

The Hebrew Women and Old Men; then Samson and the victorious Hebrews.

HEBREW OLD MEN

Praise ye Jehovah! Tell all the wondrous story!
Psalms of praise loudly swell!
God is the Lord! In His power and His glory
He hath saved Israel!
Through Him weak arms have triumphed o'er masters
Whose might oppressed them sore;
Upon their heads He hath poured dire disasters,
They will mock Him no more!
(*The Hebrews, led by Samson, enter right.*)

AN AGED HEBREW

His hand in anger stern chastised us,
For we his laws had disobeyed;
But when our punishment advised us,
And we our humble prayer had made,
He bade us cease our lamentations—
"Rise in arms, to combat!" He cried;
"Your God shall provide
Your salvation!
In battle I am by your side!"

HEBREW OLD MEN

We were ever in His care;
His mighty arm was able to deliver,
He hath turned our despair!
Praise ye Jehovah! Tell all the wondrous story!
Psalms of praise loudly swell!
God is the Lord! In His power and His glory
He hath saved Israel!

SCENE VI

Samson, Delilah, the Philistines, the Hebrew Old Men. The gates of Dagon's temple open. Delilah enters, fol-



Jeanne Gordon

*lowed by Philistine Women holding
garlands of flowers in their hands.*

THE PHILISTINE WOMEN

Now Spring's generous hand
Brings flowers to the land;
Be they worn as crowns
By the conquering band!
With light, glad some voices,
'Mid glowing roses,
While all rejoices,
Sing, sisters, sing—
Your tribute bring!
Come, deathless delight,
Youth's springtime bright,
The beauty that charms
The heart at the sight,
The love that entrances
And new love wakens
With timid glances!
My sisters, love
Like birds above!

DELILAH

(Addressing Samson)

I come with a song for the splendor
Of my love who won in the fray!
I belong unto him for aye.
Heart as well as hand I surrender!
Come, my dearest one, follow me
To Sorek, the fairest of valleys,
Where, murmuring, the cool streamlet
dallies!
Delilah there will comfort thee.

SAMSON

O God! who beholdest my trial,
Thy strength to thy servant impart.
Close fast mine eyes, make firm my
heart,
Support me in stern self-denial!

DELILAH

My comely brow for thee I bind
With clusters of cool, curling cresses,
And Sharon's roses sweet are twined
Amid my long tresses.

THE OLD HEBREW

Oh, turn away, my son, and go not
there!
Avoid this stranger's seductive de-
vices;
Heed not her voice, though softly it
entices;
Of the serpent's deadly fang beware!

SAMSON

Hide from my sight her beauty rare,
Whose magic spell with right alarms
me!
Oh, quench those eyes whose bright-
ness charms me
And fills my heart with love's despair!

DELILAH

Sweet is the lily's perfumed breath;
Sweeter far are my warm caresses;
There awaits thee, Love, joy that
blesses
And all that bliss awakeneth!
Open thine arms, my brave defender!
Let me fly to thy sheltering breast;
There on thy heart I will sweetly rest,
Filling my soul with rapture tender,
Come, O come!

SAMSON

O thou flame that my heart oppresses,
Burning anew at this hour,
Before my God, before my God, give
o'er thy power!
Lord, pity him who his weakness con-
fesses!

THE OLD HEBREW

Accursed art thou if 'neath her charm
thou faltest,
If to her voice, if to her honeyed
voice, thou givest heed!
Ah! then thy tears are vain, in vain
thou callest
On Heaven to save thee from the
fruits of thy deed!

*(The young girls accompanying Delilah
dance, waving the garlands of flowers
which they hold in their hands, and
seem to be trying to entice the He-
brew warriors who follow Samson.
The latter, deeply agitated, tries vainly
to avoid Delilah's glances. His eyes,
in spite of all his efforts, follow all
the enchantress's movements as she
takes part in the voluptuous postures
and gestures of the Philistine Maid-
ens.)*
Dance of the Priestesses of Dagon.

DELILAH

The Spring with her dower
Of bird and of flower
Brings hope in her train;

Her scant laden pinions
 From Love's wide dominions
 Drives sorrow and pain.
 Our hearts thrill with gladness,
 For Spring's mystic madness
 Thrills through all the earth.
 To fields doth she render
 Their grace and their splendor—
 Joy and gentle mirth.
 In vain I adorn me
 With blossoms and charms!
 My false love doth scorn me
 And flees from my arms!
 But hope still caresses
 My desolate heart—
 Past delight yet blesses!
 Love will not depart!

(Addressing Samson, with her face bent
 upon him.)

When night comes, star-laden,
 Like a sad, lonely maiden,
 I'll sit by the stream,
 And mourning, I'll dream.
 My heart I'll surrender
 If he come today,
 And still be as tender
 As when Love's first splendor
 Made me rich and gay:—
 So I'll wait him away.

HEBREW OLD MAN

The powers of hell have created this
 woman,
 Fair to the eye, to disturb thy repose;
 Turn from her glance, fraught with fire
 not human:
 Her love is a poison that brings count-
 less woes!

DELILAH

My heart I'll surrender
 If he come today,
 And still be as tender
 As when Love's first splendor
 Made me rich and gay:—
 So I'll wait him away!

(Delilah, still singing, again goes to the
 steps of the portico and casts her en-
 ticing glances at Samson, who seems
 wrought upon by their spell. He hes-
 itates, struggles, and betrays the trou-
 ble of his soul.)

ACT II—SCENE I

*The stage represents the valley of Sorek
 in Palestine. At left, Delilah's dwell-
 ing, which has a graceful portico and
 is surrounded with Asiatic plants and
 luxuriant tropical creepers. At the
 rising of the curtain, night is coming
 on, and becomes complete during the
 course of the action.*

(*She is more richly appaared than in
 the first act. At the rising of the
 curtain, she is discovered seated on
 a rock near the portico of her house,
 and seems to be in a dreamy mood.*)

DELILAH

(Alone)

Tonight Samson makes his obeisance,
 This eve at my feet he will lie!
 Now the hour of my vengeance has-
 tens—

Our Gods I shall soon glorify!
 O Love! of thy might let me borrow!
 Pour thy poison through Samson's
 heart!

Let him be bound before the morrow—
 A captive to my matchless art!

In his soul he no longer would cherish
 The passion he wishes were dead;
 Can a flame like that ever perish,
 Evermore by remembrance fed?

He rests my slave; his feats belie him;
 My brothers fear with vain alarms;
 I only of all—I defy him.

I hold him fast within my arms!
 O Love! of thy might let me borrow!
 Pour thy poison through Samson's
 heart!

Let him be bound before the morrow—
 A captive to my matchless art!

When Love contends, strength ever
 faileth!

E'en he, the strongest of the strong,
 Through whom in war his tribe pre-
 vailleth,

Against me shall not battle long!
 (*Distant flashes of lightning.*)

SCENE II

Delilah; the High Priest of Dagon

HIGH PRIEST

I have climbed o'er the cheerless
 Mountain-peaks to thy side;

'Mid dangers I was fearless;
Dagon served as my guide!

DELILAH

I greet you, worthy master;
A welcome face you show,
Honored e'er as priest and pastor!

HIGH PRIEST

Our disaster you know!
Desperate slaves without pity
Rose against their lords,
They sacked the helpless city—
None resisted their hordes;
Our soldiers fled before them
At the sound of Samson's name;
The pangs of terror tore them!
Like sheep they became!
A menace to our nation,
Samson had from on high
A strength and preparation
That none with him can vie.
A vow hath bound him ever,
He from birth was elect
To consecrate endeavor,
Israel's glory to effect.

DELILAH

I know his courage dares you,
Even unto your face;
He endless hatred bears you,
As the first of your race.

HIGH PRIEST

Within thine arms one day
His strength vanished away;
But since then
He endeavors to forget thee again.
'Tis said, in shameful fashion
His Delilah he scouts;
He makes sport of his passion,
And all its joy he doubts.

DELILAH

Although his brothers warn him,
And he hears what they say,
They all coldly scorn him
Because he loves astray;
Yet still, in spite of reason,
He struggles all in vain;
I fear from him no treason,
For his heart I retain!
'Tis in vain he defies me,
Though so mighty in his arms;

Not a wish he denies me;
He melts before my charms.

HIGH PRIEST

Then let thy zeal awaken,
Use thy weird magic powers,
That unarmed, overtaken,
He this night may be ours!
Sell me this redoubtable thrall,
Nor then shall thy profit be small;
Naught thou wishest could be a burden,
Priceless shall be thy well-earned guer-
don.

DELILAH

Do I care for thy promised gold?
Delilah's vengeance were not sold
For all a king's uncounted treasure!
Thy knowledge, though boundless in
measure,
Hath played thee false in reading me!
O'er you he gained the victory,
But I am still too powerful for him;
More keenly than thou, I abhor him!

HIGH PRIEST

Thy design and thy deathless hate I
should have guessed;
To hear thy wily words my heart with
pleasure trembles!
Yet, art thou sure of him? Will thy
power stand the test?
Hast thou measured his cunning?
Maybe he, too, dissembles.

DELILAH

Thrice, indeed, have I failed to accom-
plish my plan—
I have sought for the key to the strength
of the man;
I have kindled his love with the hope
that by yielding
I might spoil the mysterious might he
is wielding.
Thrice hath he foiled my plan, disap-
pointed my hope;
His secret still he holds—with him no
one can cope!
In vain I emulate all the fire he ex-
presses;
Though I thought that I might gain
that knowledge by caresses!
This haughty Hebrew slave oft hath
hurried away
From my sweetest embraces to engage
in the fray.

But today
Have no fear, my might will over-
whelm;

Pale grew his face, once stern,
He shook when last I saw him.

So I know
That our foe
His friends once more will spurn;
He will yearn
For my love.

We shall see him return.
The victory shall be mine, I am ready
to meet him;
One last weapon is left me—my tears
shall defeat him.

HIGH PRIEST

Oh, may Dagon, our God, by thy side
deign to stand!
'Tis for him thou art fighting; thou
windest by his hand.

DELILAH

That vengeance now at last may find
him,
Delilah's chains must firmly bind him!

May he by his love yield his power,
And here at my feet meekly cower.

HIGH PRIEST

That vengeance now at last may find
him,
Delilah's chains must firmly bind him!
May he by his love yield his power,
And here at thy feet meekly cower.

DELILAH

That vengeance now at last may find
him, etc.

HIGH PRIEST

In thee alone my hope remaineth,
Thy hand the honored victory gaineth.
That vengeance, etc.
We two shall strike the blow—
Death to our mighty foe!

DELILAH

My hand the honored victory gaineth.
That vengeance, etc.
We two shall strike the blow—
Death to our mighty foe!

HIGH PRIEST

Tonight didst thou not tell me
Samson is awaited?

DELILAH

He will come!

HIGH PRIEST

Then I go, lest he find me belated;
But soon by secret paths I bring the
avenging band;
Now the fate of thy land
Is lodged within thy hand.
Unveil his secret heart,
And rob him of his treasure;
Make him tell where resides
That force which none can measure.

(Exit.)

DELILAH

(Approaches the portico, left, and stands
leaning in a dreamy attitude against
one of the pillars.)

Ah! can it be? And have I lost the
sway

That I held o'er my lover?
The night is dark, without a ray;
If he seeks me now, how discover?
Alas!
The moments pass!

SCENE III

*Delilah; Samson. He seems to be dis-
turbed, troubled, uncertain. He glances
about him. It grows darker and
darker. (Distant flashes of lightning.)*

SAMSON

Once again to this place
My erring feet draw nigh!
I ought to shun her face;
No will have I!
Though my passion I curse,
Yet its torments still slay me,
Away! away from here,
Ere she through stealth betray me!

DELILAH

(Advancing toward Samson)
'Tis thou! 'Tis thou, whom I adore!
In thine absence I languish:
In seeing thee once more
Forgot are hours of anguish!
Thy face is doubly welcome.



Clarence Whiteley

SAMSON

Ah! cease that wild discourse;
At thy words all my soul
Is darkened with remorse.

DELILAH

Ah! Samson, my best beloved friend,
In thy heart dost thou despise me?
Is't thus thy love hath an end,
Which once above all jewels did prize
me?

SAMSON

Thou hast been priceless to my heart,
And never canst thou be discarded!
Dearer than life art thou regarded!
In my love none hath greater part!

DELILAH

By my side dost thou fear some dis-
aster?
Dost thou doubt that I love thee still?
Do I not fulfill all thy will?
Art not thou my dear lord and master?

SAMSON

Alas! Jehovah heard my vow—
To obey Him is my bounden duty!
Farewell, I must leave thee now,
Ne'er again behold thy matchless
beauty!
No more to joyful love give way!
Israel's hopes revive by this token;
For the Lord hath decreed the day
Which shall see our chains surely
broken!
He hath spoken to me His word:
Among thy brethren thou art elected
To lead them back to God their Lord:
Ending all the woes whereby they are
afflicted!

DELILAH

What careth my heart all forlorn
For Israel's fate or her glory?
When joy from me brutally torn
Sums up for me the wretched story.
When I in thy promise believed
My peace of mind was forever ended;
Each false caress that I received
Was in my veins a poison blended.

SAMSON

Forbear to rack my soul with woe!
I must yield to a law above thee;
Tenfold my grief when my tears flow—
Delilah! Delilah! I love thee!
(*Distant flashes of lightning.*)

DELILAH

A God far more mighty than thine,
My friend, through me his will pro-
claimeth;
'Tis the God of Love, the divine,
Whose law thy God's small scepter
shameth!
Recall blissful hours by my side,
If thou from thy mistress wilt sever!
Thou'st broke the faith that should
abide!
I alone remain constant ever!

SAMSON

Thou unfeeling! To doubt of my heart!
Ever of my love all things tell me!
O let me perish by God's dart,
Tho' God's lightning should over-
whelm me!
(*The thunderstorm approaches.*)
I struggle with my fate no more,
I know on earth no law above thee!
Yea, though Hell hold my doom in
store.
Delilah! Delilah! I love thee!

DELILAH

My heart at thy dear voice
Opens wide like a flower
Which the morn's kisses waken;
But that I may rejoice,
That my tears no more shower,
Tell thy love, still unshaken!
O say thou wilt not now
Leave Delilah again!
Repeat thine accents tender
Every passionate vow,
Oh, thou dearest of men!
Ah! to the charms of love surrender!
Rise with me to its height of splendor!

SAMSON

Delilah! Delilah! I love thee!

DELILAH

As fields of growing corn
 In the morn bend and sway
 When the light zephyr rises,
 E'en so my heart forlorn
 Is thrilled by passion's play.
 At thy voice's sweet surprises!
 Less rapid is the dart
 In its death-dealing flight
 Than I spring to delight?
 To my place on thy heart!
 Ah! to Love's delight surrender!
 Rise with me to its height of splendor!

SAMSON

I'll dry thy tears
 By charm of sweet caresses,
 And chase thy fears
 And the grief that oppresses!
 Delilah! Delilah! I love thee!
(Flashes of lightning. Violent crash of thunder.)

DELILAH

But no! . . . the dream is o'er!
 Delilah trusts no more!
 Words are idle pretenses!
 Thou hast mocked me before,
 In oaths I set no store,
 Too flagrant thy offenses!

SAMSON

When I dare to follow thee now?
 Forgetful of God and my vow—
 The God who hath sealed my existence
 With strength divine that knew no re-
 sistance?

DELILAH

Ah! well, thou shalt now read my heart!
 Know why thy God I have envied,
 hated—
 Thy God, by whose fiat thou art,
 To whom thou art consecrated!
 Oh, tell me this vow thou hast sworn—
 How thy mighty strength is redou-
 bled!
 Remove the doubts whereby I am torn,
 Let not my heart be longer troubled!
(Thunder and lightning in the distance.)

SAMSON

Delilah, what dost thou desire?
 Ah! let not thy distrust rouse mine ire!

DELILAH

If still I have power to move thee,
 Whereby in the past I was blessed,
 This hour I would now behoove thee!
(Lightning and thunder nearer and nearer.)

SAMSON

Alas! the chain which I must wear
 Maketh not nor marreth thy joyance!
 For my secret why dost thou care?

DELILAH

Tell me thy vow! Assuage the pain I
 bear!

SAMSON

Thy power is vain; vain thy annoyance!
(Lightning without thunder.)

DELILAH

Yea, my power is vain
 Because thy love is bounded!
 My desire to disdain,
 To despise my spirit, wounded
 By the secret unknown;
 And to add without reason,
 In cold, insulting tone,
 Charges of latent treason!

SAMSON

With a heart in despair
 Too immense to be spoken,
 I raise to God my prayer
 In a voice sad and broken!

DELILAH

For him I have displayed
 All my beauty's decoration!
 And how am I repaid?
 What for me but lamentation?

SAMSON

All-powerful God, I call on thee for aid!

DELILAH

To see thy stern face,
 My sad forebodings waken;
 Samson, flee from this place
 Ere I die, thy love forsaken!

SAMSON

Say no more!

DELILAH

Tell thy vow!

SAMSON

Ask me not!

DELILAH

Tell me now,
I implore—
The vow which thou
Hast taken.

(Lightning without thunder.)

SAMSON

The storm is rising fast
To rend the hill asunder,
And the Lord's wrath will blast
The traitor with his thunder!

DELILAH

I fear not by thy side. Come!

SAMSON

Nay!

DELILAH

Come!

SAMSON

Say no more!

DELILAH

At His wrath cast defiance!

SAMSON

Vain is my self-reliance.
'Tis the voice of God!

DELILAH

Coward! you loveless heart!
I despise you! Away!
(Delilah runs toward her dwelling; the storm breaks in all its fury; Samson, raising his arms to heaven, seems to call upon God. Then he springs in pursuit of Delilah, hesitates, and finally enters the house. Philistine soldiers enter at left and softly approach Delilah's dwelling. A violent crash of thunder.)

DELILAH

(Appearing at her window)
Your aid, Philistines, your aid!

SAMSON

I am betrayed!
(The soldiers rush into the house.)

ACT III

FIRST TABLEAU.—*A prison at Gaza*

SCENE I

Samson; the Hebrews. Samson, in chains, blinded, with his locks shorn, is discovered turning a hand-mill. Behind the scenes a chorus of captive Hebrews.

SAMSON

Look down on me, O Lord! Have mercy
on me!
Behold my woe! Behold, sin hath un-
done me!
My erring feet have wandered from
Thy path,
And so I feel the burden of Thy wrath!
To Thee, O God, this poor, wretched
life I offer!
I am no more than a scorn to the
scoffer!
My sightless eyes testify of my fall;
Upon my head
Hath been shed
Bitter gall!

CHORUS

Samson, why thy vow to God hast thou
broken?
What to us doth it token?

SAMSON

Alas! Israel loaded with chains
From God's holy face sternly ban-
ished,
Every hope of return hath vanished,
And only dull despair remains!
May we regain all the light of Thy
favor!
Wilt Thou once more Thy protection
accord?
Forget Thy wrath at our reproach, O
Lord—
Thou whose compassionate love doth
not waver!

CHORUS

God meant thou shouldst take the command
To lead us back to fatherland.
Samson! why thy vow to God hast thou
broken?
What to us doth it token?

SAMSON

Brothers, your complaint voiced in song
Reaches me as in gloom I languish,
And my spirit is torn with anguish
To think of all this shame and wrong!
God! take my life in expiation!
Let me alone thine anger bear;
Punishing me, Thine Israel spare!
Restore Thy mercy to our nation!

CHORUS

He for a woman sold his power!
He to Delilah hath betrayed us!
Thou who wert to us like a tower,
Why hast thou slaves and hopeless
made us?

SAMSON

Contrite, broken-hearted, I lie,
But I bless Thy hand in my sorrow!
Comfort, Lord, let Thy people borrow,
Let them escape! Let them not die!
(*The Philistines enter the prison and
take Samson out. Transformation.*)

SECOND TABLEAU.—*Interior of the temple of Dagon. Statue of the god. Sacrificial table. In the midst of the fane two marble columns apparently supporting the edifice.*

SCENE II

The High Priest; Delilah; the Philistines. The High Priest of Dagon is surrounded by Philistine maidens crowned with flowers, with wine-cups in their hands. A throng of people fill the temple. Day is breaking.

CHORUS OF PHILISTINES

Dawn now on the hilltops heralds the day!
Stars and torches in its light fade away!
Let us revel still, and despise its warning,
Love till the morning!

It is love alone makes us bright and gay!
The breeze of the morn puts the shades to flight,
They hasten away like the mist-veil light!
The horizon glows with a rosy splendor;
The sun shines bright
On each swelling height
And each treetop tender!

Bacchanal
(Orchestra)

SCENE III

HIGH PRIEST

All hail the judge of Israel,
Who by his presence here,
Makes our rite doubly splendid!
Let him be by thy hands,
Fair Delilah, attended.
Fill high for thy love the hydromel!
Now let him drain the beaker with
songs for thy praise,
And vaunt thy power in swelling phrase!

CHORUS

Samson, in thy pleasure we share!
We praise Delilah, thy fair mistress!
Empty the bowl and drown thy care!
Good wine maketh less deepest distress!

SAMSON (*aside*)

Deadly sadness fills my soul!
Lord, before Thee humbly I bow me,
Oh, by Thy will divine allow me
To gain at last life's destined goal!

DELILAH

(*Approaching Samson with a wine-cup in her hand*)
By my hand, love, be thou led!
Let me show thee where thy feet may tread!
Down the long and shaded alley
Leading to the enchanted valley
Where often we used to meet,
Enjoying hours heavenly sweet!
Thou hadst to climb craggy mountains
To make thy way to thy bride,
Where, by the murmuring fountains,
Thou wert in bliss at my side!
Tell me now thy heart still blesses
All the warmth of my caresses!

Thy love well served for my end.
 That I my vengeance might fashion,
 Thy vital secret I gained,
 Working on thy blinded passion!
 By my love thy soul was lured!
 'Twas I who have wrought our salva-
 tion!
 'Twas Delilah's hand assured
 Her god, her hate, and her nation!

CHORUS

'Twas thy hand that assur'd
 Our God, our hate, and our nation!

SAMSON (*aside*)

Deaf to Thy voice, Lord, I remained,
 And in my guilty passion's blindness,
 Alas! the purest love profaned
 In lavishing on her my kindness.

HIGH PRIEST

Come now, we pray, sing, Samson, sing!
 Rehearse in verse thy sweet discourses
 Which thou to her wert wont to bring
 From thy eager love's inmost sources!
 Or let Jehovah show his power,
 Light to thy sightless eyes restoring!
 I promise thee that self-same hour
 We all will thy God name, adoring.
 Ah! He is deaf unto thy prayer,
 This God thou art vainly imploring!
 His impotent wrath I may dare
 And scorn His thunder's idle roaring!

SAMSON

Hearest Thou, O God, from Thy throne,
 How this impudent priest denies Thee,
 And how his hateful troop despise
 Thee,
 With pride and with insolence flown!
 Once again all Thy glory show them!
 Once more let Thy marvels shine,
 Let Thy light and Thy might be mine,
 That I again may overthrow them!

CHORUS

Ha! ha! ha! ha!
 We laugh at thy furious spite!
 Us thou canst not affright.
 With idle wrath thou ragest;
 The day is like the night!
 Thine eyes lack their sight,
 A weakling's war thou wagest!
 Ha! ha! ha! ha!

HIGH PRIEST

Come, fair Delilah, give thanks to our
 God,
 Jehovah trembles at his awful nod.
 Consult we now
 What his godhead advises;
 E'en while we bow
 The sacred incense rises.

(Delilah and the High Priest turn to the sacrificial table, on which are found the sacred cups. A fire is burning on the altar, which is decorated with flowers. Delilah and the High Priest, taking the cups, pour a libation on the fire, which flames, then vanishes, to reappear at the third strophe of the invocation. Samson has remained in the midst of the stage with the boy who led him. He seems overwhelmed with grief, and his lips are moving in evident prayer.)

DELILAH

Dagon be ever praised!
 He thy weak arm hath aided,
 And my faint heart he raised
 When our last hope had faded.

HIGH PRIEST

Dagon be ever praised!
 He thy weak arm hath aided,
 And thy faint heart he raised
 When our last hope had faded.

BOTH

Oh, thou ruler over the world,
 Thou who all stars createst,
 Be all thy foes to ruin hurled!
 Over all gods thou art greatest!

CHORUS

Thy blessing scatter
 With mighty signs!
 Let flocks wax fatter,
 More rich our vines!
 Let every village with wealth o'erflow,
 Keep thou from pillage
 Our hated fot!

DELILAH AND HIGH PRIEST

Accept, O Lord sublime,
 Our victim's grand oblation,
 Or e'en our greatest crime
 Take them in expiation.

DELILAH AND HIGH PRIEST

Reveal to thy priest's wondering eyes,
 Who alone can behold thy glory,
 All the future's dark, mystic story,
 Which behind Fate's veil hidden lies!

CHORUS

Dagon we praise!
 God, hear our prayer
 Within thy fane!
 Make us thy care!
 Let justice reign!
 Success attend us
 Whene'er we fight!
 Protection lend us
 Both day and night!

DELILAH, HIGH PRIEST, AND CHORUS

Dagon shows his power!
 See the new flame tower!
 Burning bright
 Amid smouldering ashes,
 Our Lord of light,
 Descending, o'er us flashes!
 Lo! the god we worship now appeareth.
 All his people fear his nod!

HIGH PRIEST

(To Samson)

That fate may not in favor falter,
 Now, Samson, come, thine offering
 pour
 Unto Dagon there on his altar,
 And on thy knees his grace implore!

(To the boy)

Guide thou his steps! Let thy good care
 enfold him,

That all the people from afar behold
 him!

SAMSON

Now, Lord, to Thee do I pray!
 Be Thou once more my stay;
 Toward the marble columns,
 My boy, guide thou my way.
*(The boy leads Samson between the
 two pillars.)*

CHORUS

Dagon shows his power, etc.
 God, hear our prayer, etc.
 Thou hast vanquished the insolent
 Boldness of Samson,
 Strengthened our arm,
 Our heart renewed,
 Kept us from harm,
 And by thy wonders
 Brought these people to servitude,
 Who despised thy wrath
 And thy thunders!
 God, hear our prayer, etc.
 Glory to Dagon! Glory!

SAMSON

*(Standing between the pillars and en-
 deavoring to overturn them)*
 Hear Thy servant's cry, God, my Lord.
 Though he is sore distressed with
 blindness!
 My former force once more restore.
 One instant renew thy gracious kind-
 ness!
 Let Thine anger avenge my race,
 Let them perish all in this place.
*(The temple falls, amid shrieks and
 cries.)*

ALL

Ah!

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Florence Bauer
Ethel Constas
Mary Couper
Dorothy DePont
Henry Deters
Gertrude Eaton

Grace Eldred
Athalene Esslinger
Augusta Jaeger
Betty Kendall
Walter Kirn
Sue Lauer
John Koch
Alta Linton
Marie Savage

Virginia Stair
Dorothy Stevens
Gertrude Stodden
Fern Stoll
Betty Stout
Harold Whitney
Johanna Wiese
Gertrude Wilkinson

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Helen Benz
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Clyde Davenport
Marie De Natale
Edna Dupslaff
Alfred Frey
Edwin Graf
Jane Groh
Ellen Hand
Alfred Hand

Robert Henning
Irene Hoffman
Karl Horning
Frederick Jahnke
Virginia Jewell
Dorothy Kensler
Alice Lonsberry
Marian Mahlke
Thelma Marquarde
Margaret Marsden
Leona Miller

Erwin Muehlig
Marie Pfeiffe
Agnes Radke
Frederick Radke
Merrill Splitt
Gertrude Steinke
Karl Toney
Autumn Vorce
Ellen Warren
Josephine Way
Dorothy Williams

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Dorothy Ballinger
Janet Boylan
Harry Carmen
Phyllis Clark
Edith Cole
Louise Coon
Mary Cushing
Elmer Dupper
Marian Fischer
Lucile Gauss
Marwood Goetz

Florence Hartsoff
Mabel Helber
John Huss
Erma Hertler
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Gertrude Layton
Erwin Lutz
Andrew Mast
Helen Nagel
Helen Raab
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Katherine Schlemmer
Elsa Seitz
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Edna Splitt
Dorothy Prouty
Margaret Trubey
Inez Van Fleet
Lawrence Voelker
Eunice Wolf

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Virginia Mae Burchfield
Frieda Schaefer
Viola Kruse
Helen Zufle
Lozetta Cramer
Myrtie Pullen
Bernitta Bowman
Irene Caswell
Henrietta Cook

Marian Mitchell
Hughes Holland
Nelson Turner
Mark Mayne
Raymon Carpenter
Howard Efner
Harold Kuster
Gerhard Bauer
Lloyd Kuster
Oscar Bucholz

Emanuel Hanselman
Donald Magoon
Paul Barnes
Frank Greenbaum
Kenneth Holzhauer
Karl Johnson
Edward Seybold
Harry Krummer
Dorlo Dosey
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Elsie Williams
Lois Mueller
Esther Horning
Lila Ganzhorn
Dorothy Morhardt

Edith Tessner
Dorothy Field
Charles Huhn
Viola Jedele
Dorothy McCleery
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Elsie Wiedmann
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Hazel Allen
Helen Wiedmann
Florence Hiscock
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Harry Kooks
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Fanny Green
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Eleanor McCarl
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Alice Simmons
Maude Bachelor
Corinne Fries
Lorna Jennings
June Lapoint

Helen Maynard
Emma O'Hara
Loren Bement
Gardner Smith
Thornton Winchester
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Olive Haas
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Joe Cox
Sammy Domboorajian
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John Hoad
Dorothy Hawley
Helen Hawxhurst
Jessie Marie High
Veronica Hoffstetter
Ruth Janowski
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Peter Ruthven
Roger Howell
Homer Millen
Marian Love
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Orel Shoebridge
Miriam Highley
Richard Humphreys
Charlotte Maulbetsch
Madeleine Rouse
Nelson Kyer
Hubert Moran

Robert Parnall
Mike Rosenthal
Marian May
Dorothy Malcolm
Almerene Montgomery
Dorothy Norris
Nellie Stringer
Ann Verner
Charles Sink, Jr.
Elton Magnusson
Marian Thornton
Camille Wells
Catherine Webb
Betty Winchester
Hazel Wolfe
Gertrude Mowerson
Caroline Potter
Oretha Zebbs
Leo Brown
John St. Peter
Virgil Rowland

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 Iola Sheldon
 Mable Aigler
 Priscilla Becker
 Bertha Braun
 Irene Deighton
 Verna Dorow
 Dorothea Dorow
 Beulah Eastman
 Rosemary Maller

Julia MacDaniel
 Joyce MacDonald
 Margaret Benz
 Florence Godden
 Lucile Gray
 Marian Hahn
 Gwynneth Jones
 Lucile McCall
 Virginia MacLean
 Thelma Nieman
 Harriet Ransom

Warren Staebler
 Robert Spalding
 Bennie Van Zmal
 Donald Schmaberow
 Floyd Elsifor
 George Hotzel
 Raymond Kalmbach
 Louis Ludwig
 Herbert Meyer
 Paul Pierce
 Russell Powell

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 Vera Andres
 Virginia Bauer
 Ellen Benz
 Doris Brown
 Olive Burton
 Martha Cantrell
 Lucile Cody
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 Pearl Dean
 Thelma Edgehill
 Lucile Elliott
 Marie Fingerle
 Margaret Galland
 Sarah Goffe
 Evelyn Green
 Dorohy Gutekunst
 Nellie Gutterrez
 Arlene Beckwith
 Frances Bodell
 Rose Dunkele
 Nellie Elsifor
 Gladys Gray
 Zora Hammeal
 Elsie Hill
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 Earnest Foster
 Ronald Hinterman

Marjory Hammond
 Viola Hahn
 William Hard
 Douglas Hoard
 Mary Holtforth
 Walter Horning
 Candace Hough
 Dora Hunt
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 Lalla Jedele
 Carleton Jolly
 Geraldine Kenyon
 Samuel Lansky
 Lucile Leek
 Evelyn Lowry
 Mabel Manzer
 Edna Mayer
 Dorothy Hanley
 Leona LaVear
 Elsie Lindermann
 LeRoy Ludwig
 Donna Mowerson
 Louise Pommerening
 Ira Rosenberg
 Roy Schairer
 Warren Latson
 Harold Morverson
 John Nott
 LaVerne Ottmar

Willie Mordsky
 Theodore Nicolai
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 Virginia Perkins
 Leona Philo
 Nellie Rhead
 Florence Richardson
 Elizabeth Schaible
 Frieda Schmidt
 Wilmot Shankland
 Naida Stimpson
 Grace Sibert
 Evelyn Swanson
 Mary Taylor
 Ruth Tice
 Merlin Williams
 Fern Wright
 Ruth Young
 Muriel Schlanderer
 Marie Scott
 Irene Smith
 Clarice Temple
 Ruth Thurston
 Pauline Barnett
 Myrtle Schairer
 Pierce Cantrell
 Raymond Parks
 Robert Pagel
 Carlyle Rogers

CONCERT REPERTOIRE

The final concert in the Festival Series this year will be number 396, but in this list only the works since the reorganization of the Society in 1888 are included. A condensed statement of the programs for the thirty Festivals will be given first, after which follows a complete list of the works given and the artists who have appeared in the concerts of the entire series.

The Boston Festival Orchestra, Emil Mollenhauer, and Albert A. Stanley, Conductors, appeared in Festivals 1 to 11, inclusive. In the Festivals, 12 to 28, the Chicago Symphony Orchestra, with Frederick Stock and Albert A. Stanley as conductors, took part. The Twenty-ninth and Thirtieth Festivals were conducted by Frederick A. Stock and Earl V. Moore. At the latter Festival, Gustav Holst was a guest conductor.

Dating from 1913 the Festivals have been given in the Hill Auditorium. Prior to that date they were given in University Hall.

Repertoire of The May Festival Series From 1894 to 1923 Inclusive

FIRST FESTIVAL

May 18, 19, 1894—Three Concerts

Soloists: Miss Emma Juch, Miss Rose Stewart, Sopranos; Miss Gertrude May Stein, Contralto; Mr. Edward C. Towne, Tenor; Mr. Max Heinrich, Baritone; Mr. Arthur Friedheim, Pianist; Mr. Felix Winternitz, Violinist; Mr. Fritz Giese, Violoncellist; Mr. Van Veachtou Rogers, Harpist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; Symphony, Op. 56, Mendelssohn; "Le Carnaval Romain" Overture, Berlioz; "Lenore" Overture, No. 3, Beethoven; Suite, "Woodland," MacDowell; Piano Concerto, E flat, Liszt; Piano Concerto, F minor, Chopin.

SECOND FESTIVAL

May 17, 18, 19, 1895—Four Concerts

Soloists: Mme. Lillian Nordica, Miss Rose Stewart, Sopranos; Miss Gertrude May Stein, Contralto; Mr. William H. Rieger, Tenor; Mr. William H. Clarke, Bass; Mr. Max Heinrich, Baritone; Mr. Martinus Sieveking, Pianist; Mr. Clarence Eddy, Organist.

PRINCIPAL WORKS

Symphony, B minor (unfinished), Schubert; "Damnation of Faust," Berlioz; Overture, "Anacreon," Cherubini; Vorspiel "Tristan and Isolde," Wagner; Quartet from "Fidelio," Beethoven; Suite "L'Arlesienne," Bizet; Piano Concerto, Op. 22, G. minor, Saint-Saëns; Overture, "Melpomene," Chadwick.

THIRD FESTIVAL

May 21, 22, 23, 1896—Five Concerts

Soloists: Frau Katherine Lohse-Klafsky, Miss Rose Stewart, Sopranos; Mrs. Katherine Bloodgood, Miss Gertrude May Stein, Contraltos; Mr. Barron Berthald, Mr. Evan Williams, Tenors; Mr. Max Heinrich, Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Baritones; Mr. Van Veachton Rogers, Harpist; Mr. Alberto Jonas, Pianist; Mr. Herman Zeitz, Violinist.

PRINCIPAL WORKS

"Lohengrin," Act I, "Tristan and Isolde," (a) Vorspiel, (b) "Isolde's Liebestod," Wagner; Siegmund's "Love Song," Wagner; "Faust" Overture, Wagner; "Meistersinger," (a) Pogner's Address, (b) Vorspiel, Wagner; Overture, "Magic Flute," Mozart; Piano Concerto, E flat, Beethoven; Symphony, F major, A. A. Stanley; Phantasie, "Romeo and Juliet," Svendsen; Overture, "Sakuntala," Goldmark; Overture, "Ruy Blas," Mendelssohn; Symphonic Sketches, Chadwick; "Samson and Delilah," Saint-Saëns.

FOURTH FESTIVAL

May 13, 14, 15, 1897—Five Concerts

Soloists: Mme. Emma Calvé, Mrs. Francis Wood, Sopranos; Mrs. Katherine Bloodgood, Miss Jennie May Spencer, Contraltos; Mr. Barron Berthald, Mr. J. H. McKinley, Tenors; Signor Giuseppe Campanari, Mr. Gardner S. Lamson, Mr. Heinrich Meyn, Baritones; Mr. Alberto Jonas, Pianist; Mr. Herman Zeitz, Violinist; Mr. Thomas C. Trueblood, Reader.

PRINCIPAL WORKS

Symphonic Poem, "Les Préludes," Liszt; Overture, "1812," Tchaikowsky; "Arminius," Bruch; "Stabat Mater," Rossini; Symphony, "Consecration of Tone," Spohr; Piano Concerto, A minor, Paderewski; Overture, "Oberon," Weber; Serenade, Op. 48, Tchaikowsky; Violin Concerto, Op. 22, Wieniawski; Music to "Midsummer Night's Dream," Mendelssohn.

FIFTH FESTIVAL

May 12, 13, 14, 1898—Five Concerts

Soloists: Mme. Johanna Gadschi, Mrs. Jennie Patrick Walker, Sopranos; Miss Janet Spencer, Miss Gertrude May Stein, Contraltos; Mr. William J. Lavin, Mr. William H. Rieger, Mr. Barron Berthald, Tenors; Mr. David Bispham, Mr. William A. Howland, Signor Giuseppe Del Puente, Baritones; Mr. Alexander Heindl, Violoncellist; Miss Elsa von Grave, Pianist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; "Flying Dutchman," Wagner; Symphonie Pathétique, Tchaikowsky; Piano Concerto, A major, Liszt; Overture, "Academic Festival," Brahms; Symphonic Poem, "Attis," A. A. Stanley; Aria, "Am stillen Herd" (Meistersinger), Wagner; "Kaisermarch," Wagner; Rhapsodie, "Espana," Chabrier; Ballet Music (Carmen), Bizet.

SIXTH FESTIVAL

May 11, 12, 13, 1899—Five Concerts

Soloists: Miss Sara Anderson, Miss Anna Lohmiller, Mme. Marie Brema, Sopranos; Miss Blanche Towle, Mrs. Josephine Jacoby, Contraltos; Mr. George Hamlin, Mr. Clarence Shirley, Tenors; Signor Giuseppe Campanari, Mr. Gwylm Miles, Baritones; Mr. Myron W. Whitney, Jr., Bass; Miss Elsa Von Grave, Pianist; Mr. Emil Mollenhauer, Mr. Herman Zeitz, Conductors.

PRINCIPAL WORKS

"Requiem," Brahms; Suite, Moskowski; Symphony, No. 3, Raff; Overture, "Benvenuto Cellini," Berlioz; Overture, "Hänsel and Gretel," Humperdinck; Symphony, "Rustic Wedding," Goldmark; Overture, "Robespierre," Litolf; "Samson and Delilah," Saint-Saëns.

SEVENTH FESTIVAL

May 17, 18, 19, 1900—Five Concerts

Soloists: Miss Sara Anderson, Mme. Juch-Wellman, Sopranos; Miss Isabel Bouton, Mme. Ernestine Schumann-Heink, Contraltos; Mr. G. Leon Moore, Mr. Evan Williams, Tenors; Mr. David Bispham, Mr. William A. Howland, Mr. Gwylm Miles, Baritones; Mr. Arthur Hadley, Violoncellist; Mr. Bernard Sturm, Violinist.

PRINCIPAL WORKS

Overture, "Leonore," Nos. 1, 2, and 3, Beethoven; "The Lily Nymph," Chadwick; Overture, "Oedipus Tyrannus," J. K. Paine; Suite in D, Bach; Symphony, No. 6, "Pastoral," Beethoven; Overture, "In der Natur," Dvorák; Suite, Op. 48, "Indian," MacDowell; Concerto, No. 1, G minor (for Violin), Bruch; Symphony in G, Mozart; Serenade, Op. 69, Volkman; Theme and Variations, and Finale, Suite in D minor, Op. 38, Foote; Overture, "Tragic," Brahms; "Hora Novissima," Op. 30, H. W. Parker.

EIGHTH FESTIVAL

May 16, 17, 18, 1901—Five Concerts

Soloists: Mrs. Marie Kunkel-Zimmerman, Soprano; Miss Fielding Roselle, Mme. Ernestine Schumann-Heink, Contraltos; Mr. Glenn Hall, Tenor; Signor Giuseppe Campanari, Mr. William Howland, Mr. Gwylm Miles, Baritones; Mr. Llewellyn L. Renwick, Organist; Mr. Albert Lockwood, Pianist; Mr. Bernard Sturm, Violinist; Mr. Alfred Hoffman, Violoncellist.

PRINCIPAL WORKS

"Elijah," Mendelssohn; "Golden Legend," Sullivan; Overture, "Egmont," Op. 84, Beethoven; Piano Concerto, B flat minor, Op. 23, Tschaiikowsky; "Wotan's Farewell," from "Walküre," Wagner; Symphony, "In the New World," Dvorák; Symphonic Poem, "Les Eolides," César Franck; Concerto, for Violin, D minor, Op. 22, Wieniawski; Vorspiel and "Liebestod," "Tristan and Isolde," Wagner; Symphony, E flat, No. 1, Haydn; Suite, Op. 22, "Children's Games," Bizet.

NINTH FESTIVAL

May 15, 16, 17, 1902—Five Concerts

Soloists: Mme. Johanna Gadschi, Mme. Evta Kileski, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Janet Spencer, Contraltos; Mr. Barron Berthald, Mr. Glenn Hall, Mr. James Moore, Mr. Marshall Pease, Tenors; Signor Emilio de Gogorza, Mr. William A. Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Van den Berg, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Orpheus," Gluck; "Faust," Gounod; "Tannhäuser," Wagner; Overture, "The Water Carrier," Cherubini; Concerto, A minor, Op. 54, Schumann; Symphony, No. 5, C minor, Beethoven; Symphony, B minor, (unfinished), Schubert; Suite for Strings, Tchaikowsky; Ballet Music (Azara), Paine; Overture, "King Richard III," Volkmann.

TENTH FESTIVAL

May 14, 15, 16, 1903—Five Concerts

Soloists: Miss Frances Caspari, Miss Shanna Cumming, Miss Anita Rio, Sopranos; Miss Isabelle Bouton, Mme. Louise Homer, Contraltos; Mr. Andreas Dippel, Mr. William Wegener, Tenors; Sig. Emilio de Gogorza, Mr. William Howland, Baritones; Mr. Frederick Martin, Bass; Mr. Llewellyn L. Renwick, Organist; Mr. Carl Webster, Violoncellist; Mme. Fannie Bloomfield Zeisler, Pianist.

PRINCIPAL WORKS

"Caractacus," Elgar; "Aida," Verdi; Symphonic Poem, Op. 21, Volbach; Concerto, A minor, Op. 54 for Piano, Schumann; Symphony No. 6, C minor, Op. 58, Glazounow; Overture, "Rienzi," Wagner; Adriano's Aria (Rienzi), Wagner; "Lohengrin" Prelude, Wagner; Introduction, Act III (Lohengrin), Wagner; "Lohengrin's Narrative," Wagner; "Waldweben" (Siegfried), Wagner; "Song of the Rhine Daughters" (Götterdämmerung), Wagner; "Meistersinger" Vorspiel, Wagner; Finale to Act III, "Meistersinger," Wagner; Aria, "Abscheulicher" (Fidelio), Beethoven; Suite, Op. 16, Suk; Symphony in B minor, Op. 42 for Organ and Orchestra, Guilmant; Variations Symphonique for Violoncello, Boellmann.

ELEVENTH FESTIVAL

May 12, 13, 14, 1904—Five Concerts

Soloists: Miss Clara Henly Bussing, Miss Frances Caspari, Miss Anita Rio, Sopranos; Mme. Louise Homer, Miss Florence Mulford, Contraltos; Mr. Holmes Cowper, Mr. Ellison van Hoose, Tenors; Sig. Giuseppe Campanari, Sig. Emilio de Gogorza, Baritones; Mr. Frederick Martin, Bass; Mr. Llewellyn L. Renwick, Organist

PRINCIPAL WORKS

"Fair Ellen," Bruch; "Dream of Gerontius," Elgar; "Carmen," Bizet; Overture-Fantasia, "Romeo and Juliet," Tchaikowsky; Symphony (unfinished), Schubert; Overture, "Magic Flute," Mozart; "Good Friday Spell," Wagner; Symphony, A major, No. 7, Beethoven; "Don Juan," Op. 20, Richard Strauss; Suite for String Orchestra, Juon; Suite, "Esclarmonde," Massenet.

TWELFTH FESTIVAL

May 11, 12, 13, 1905—Five Concerts

Soloists: Mme. Lillian Blauvelt, Mrs. Lillian French Read, Sopranos; Mrs. Daisy Force Scott, Miss Gertrude May Stein, Contraltos; Mr. Ellison Van Hoose, Mr. Alfred Shaw, Tenors; Mr. David Bispham, Mr. Vernon D'Arnalle, Baritones; Mr. Herbert Witherspoon, Bass; Mrs. Janet Durno Collins, Pianist; Mr. Henri Ern, Violinist; Mr. Bruno Steindel, Violoncellist.

PRINCIPAL WORKS

"St. Paul," Mendelssohn; "Arminius," Bruch; Overture, "Carneval," Dvorák; Symphony, "Country Wedding," Goldmark; Overture, "Solonelle," Glazounow; Concerto, for Piano, G minor, Saint-Saëns; Symphonic Poem, "Les Préludes," Liszt; Overture, "Academic Festival," Brahms; Symphony, B flat major, No. 4, Beethoven; "Death and Transfiguration," Strauss; Concerto, E minor for Violin, Mendelssohn; Vorspiel "Meistersinger," Wagner; Overture, "Coriolan," Beethoven.

THIRTEENTH FESTIVAL

May 10, 11, 12, 1906—Five Concerts

Soloists: Mme. Charlotte Maconda, Mrs. Lillian French Read, Miss Frances Caspari, Sopranos; Miss Isabelle Bouton, Miss Grace Munson, Contraltos; Mr. Glenn Hall, Mr. Ellison van Hoose, Tenors; Signor Giuseppe Campanari, Mr. Gwylm Miles, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Brahm van den Berg, Pianist.

PRINCIPAL WORKS

Symphony Pathétique, Op. 74, Tchaikowsky; Concerto, Pianoforte, A minor, Op. 16, Grieg; Overture, "Bartered Bride," Smetana; Italian Serenade, Hugo Wolff; Overture, "Liebesfrühling," G. Schumann; Serenade for Wind Choir, Op. 7, R. Strauss; Overture, "Magic Flute," Mozart; Symphony, D major, Op. 73; Brahms, Suite in D, Bach; Overture, "Leonore, No. 3," Beethoven; "Stabat Mater," Dvorák; "A Psalm of Victory," Stanley; "Aida," Verdi; Overture, "Euryanthe," von Weber.

FOURTEENTH FESTIVAL

May 8, 9, 10, 11, 1907—Five Concerts

Soloists: Mrs. Corinne Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heink, Miss Janet Spencer, Contraltos; Mr. Edward Johnson, Mr. Theodore van Yox, Tenors; Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold Kramer, Violinist; Mr. Albert Lockwood, Pianist.

PRINCIPAL WORKS

"The Messiah," Händel; "Samson and Delilah," Saint-Saëns; Overture, "Tannhäuser," Wagner; "Afternoon of a Faun," Debussy; Concerto, No. 2, D minor, Op. 44, Bruch; "Scene de Ballet," Op. 52, Glazounow; "Wotan's Farewell" and "Magic Fire," Wagner; Overture, "Genoveva," Schumann; "Sea Pictures," Elgar; Concerto, D minor, Rubinstein; Symphony, No. 7, Op. 52, Beethoven; Overture, "In the South," Elgar; Ball Scene from "Romeo and Juliet," Berlioz; Symphonic Poem, "On the Moldau," Smetana; "On the Shores of Sorrento," R. Strauss.

FIFTEENTH FESTIVAL

May 13, 14, 15, 16, 1908—Five Concerts

Soloists: Mrs. Corinne Rider-Kelsey, Soprano; Mme. Ernestine Schumann-Heink, Miss Janet Spencer, Contraltos; Mr. Edward Johnson, Tenor; Mr. Claude Cunningham, Mr. Earle G. Killeen, Baritones; Mr. Herbert Witherspoon, Bass; Mr. Leopold deMaré, Horn; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Creation," Haydn; "Faust," Gounod; Vorspiel "Meistersinger," Wagner; Lyric Suite, Op. 54, Grieg; Concerto for Organ, Op. 177, Rheinberger; Overture, "Barber of Bagdad," Cornelius; Valse de Concert, Glazounow; Introduction to Act I, "Fervaal," d'Indy; Concerto, (French Horn), Strauss; Symphony No. 1, Op. 38, Schumann; Overture, "Benvenuto Cellini," Berlioz; Two Legends, "Kalevala," "En Saga," Sibelius; Variations, Op. 36, Elgar; Overture, "Der faule Hans," Ritter; "Till Eulenspiegel's Merry Pranks," R. Strauss.

SIXTEENTH FESTIVAL

May 12, 13, 14, 15, 1909—Five Concerts

Soloists: Miss Perceval Allen, Mme. Olive Fremstad, Sopranos; Miss Margaret Keyes, Contralto; Mr. Daniel Beddoe, Mr. Edward C. Towne, Tenors; Mr. Earle G. Killeen, Baritone; Mr. Herbert Witherspoon, Bass; Mr. Alfred Barthel, Oboe; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"The Seasons," Haydn; "Damnation of Faust," Berlioz; Overture, "Improvisator," D'Albert; Symphony, No. 8, Op. 93, Beethoven; Symphonic Poem, "Attis," Stanley; Symphonic Valse, "At Sundown," Stock; "Love Song" (Feuersnot), Strauss; Overture, "Fingal's Cave," Mendelssohn; Concerto for Oboe, Op. 7, D minor, de Grandvaal; Symphony, No. 2, D major, Brahms; Overture, "Polonia," Wagner; "Siegfried's Rhine Journey," Wagner; Selections from "Parsifal," Wagner.

SEVENTEENTH FESTIVAL

May 18, 19, 20, 21, 1910—Five Concerts

Soloists: Mrs. Jane Osborn Hannah, Mrs. Corinne Rider-Kelsey, Mrs. Sybil Sammis MacDermid, Sopranos; Miss Margaret Keyes, Contralto; Mr. Daniel Beddoe, Tenor; Mr. Sidney Biden, Signor Giuseppe Campanari, Mr. William Howland, Baritones; Mr. Herbert Witherspoon, Bass; Mlle. Tina Lerner, Pianist.

PRINCIPAL WORKS

"Fair Ellen," Bruch; "Odysseus," Bruch; "The New Life," Wolf-Ferrari; Symphony, G minor, Mozart; Symphony, D minor, César Franck; "Manfred," Schumann; Concerto, F minor, Chopin.

EIGHTEENTH FESTIVAL

May 10, 11, 12, 13, 1911—Five Concerts

Soloists: Miss Perceval Allen, Mrs. Sybil Sammis MacDermid, Mme. Bernice de Pasquale, Sopranos; Miss Florence Mulford, Miss Janet Spencer, Contraltos; Mr. Reed Miller, Tenor; Mr. Clarence Whitehill, Baritone; Mr. Horatio Connell, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Judas Maccabeus," Händel; "Eugen Onegin," Tschaikowsky; Symphony, in B minor, Borodin; Symphony, C major, Schubert; Overture, "The Perriot of the Minute," Bantock; Overture, "The Carnival," Glazounow; "In Springtime," Goldmark; "Capriccio Espagnole," Rimsky-Korsakow; "Vschyrad," "Moldau," Smetana; "Brangäne's Warning" (Tristan), Wagner; Closing Scene (Götterdämmerung), Wagner.

NINETEENTH FESTIVAL

May 15, 16, 17, 18, 1912—Five Concerts

Soloists: Mme. Alma Gluck, Miss Florence Hinkle, Sopranos; Miss Florence Mulford, Mrs. Nevada Van der Veer, Contraltos; Mr. Ellison Van Hoose, Mr. Reed Miller, Tenors; Mr. Marion Green, Baritone; Mr. Herbert Witherspoon, Bass; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"Dream of Gerontius," Elgar; "Samson and Delilah," Saint-Saëns; "Chorus Triomphalis," Stanley; Vorspiel, "Hänsel and Gretel," Humperdinck; Legende, "Zorahayda," Svendsen; Symphony, No. 5, E minor, Op. 64, Tchaikowsky; Overture, "Coriolan," Beethoven; Symphony, No. 4, E minor, Op. 98, Brahms; Symphonic Poem, "Les Préludes," Liszt; Overture, "Melusine," Mendelssohn; Symphonic Poem, "Le Chasseur Maudit," César Franck; Suite, "Die Königskinder," Humperdinck; March Fantasie, Op. 44, Guilmant.

TWENTIETH FESTIVAL

May 14, 15, 16, 17, 1913—Five Concerts

Soloists: Miss Florence Hinkle, Mme. Marie Rappold, Sopranos; Mme. Schumann-Heink, Miss Rosalie Wirthlin, Contraltos; Mr. Lambert Murphy, Tenor; Sig. Pasquale Amato, Mr. Frederick A. Munson, Mr. William Hinshaw, Baritones; Mr. Henri Scott, Bass.

PRINCIPAL WORKS

"Walrus and the Carpenter," Fletcher; "Laus Deo," Stanley; "Manzoni Requiem," Verdi; "Lohengrin," Act I, Wagner; "Meistersinger," Finale, Wagner; Symphony, No. 5, C minor, Beethoven; Overture, "Academic Festival, Op. 80," Brahms; Overture, "Merry Wives of Windsor," Nicolai; Overture, "Flying Dutchman," Wagner; Overture, "Tannhäuser," Wagner; Suite, "Wand of Youth," Elgar; Suite, "Woodland," Op. 42, MacDowell; Tone Poem, "Don Juan," Richard Strauss; Hungarian Dances, Brahms-Dvorák; "Song of the Rhine Daughters," Funeral March (Götterdämmerung), Wagner.

TWENTY-FIRST FESTIVAL

May 13, 14, 15, 16, 1914—Six Concerts

Soloists: Miss Inez Barbour, Mme. Alma Gluck, Miss Florence Hinkle, Sopranos; Miss Margaret Keyes, Contralto; Mr. Riccardo Martin, Mr. Lambert Murphy, Tenors; Sig. Pasquale Amato, Mr. Reinald Werrenrath, Baritones; Mr. Henri Scott, Bass; Mr. Earl V. Moore, Organist.

PRINCIPAL WORKS

"Into the World," Benoit; "Caractacus," Elgar; "Messiah," Händel; D minor Symphony, César Franck; B minor Symphony, Schubert; Overtures, "Benevenuto Cellini," Berlioz; "Bartered Bride," Smetana; Symphonic Poems, "Phaeton," Saint-Saëns; "Till Eulenspiegel," Strauss; "Mid summer Night's Dream" Music, Mendelssohn; "Impressions of Italy," Charpentier; "Festival March and Hymn to Liberty," Stock; Prelude, Act III, "Natomä," Herbert; "Magic Fire Music," Wagner.

TWENTY-SECOND FESTIVAL

May 19, 20, 21, 22, 1915—Six Concerts

Soloists: Miss Leonora Allen, Miss Frieda Hempel, Miss Ada Grace Johnson, Miss Olive Kline, Sopranos; Miss Margaret Keyes, Contralto; Mr. Giovanni Martinelli, Mr. Lambert Murphy, Tenors; Mr. Theodore Harrison, Mr. Clarence Whitehill, Baritones; Mr. Harold Bauer, Pianist; Mr. Llewellyn L. Renwick, Organist.

PRINCIPAL WORKS

"The New Life," Wolf-Ferrari; "The Children's Crusade," Pierné; Pianoforte Concerto, A minor, Op. 54, Schumann; Symphony No. 1, C minor, Op. 68, Brahms; Overture, "Leonore," No. 3, Beethoven; Fantasie-Overture, "Hamlet," Tchaikowsky; "Wotan's Farewell and Magic Fire" (Walküre); "Siegfried in the Forest," Wagner; "Life's Dance," Delius.

TWENTY-THIRD FESTIVAL

May 17, 18, 19, 20, 1916—Six Concerts

Soloists: Miss Frieda Hempel, Miss Florence Hinkle, Miss Ada Grace Johnson, Miss Maude C. Kleyn, Miss Doris Marvin, Sopranos; Miss Sophie Braslau, Mme. Margarete Matzenauer, Contraltos; Mr. Horace L. Davis, Mr. Morgan Kingston, Mr. John McCormack, Tenors; Mr. Pasquale Amato, Mr. Robert Dieterle, Mr. Chase B. Sikes, Mr. Reinald Werrenrath, Baritones; Mr. Gustaf Holmquist, Bass; Mr. Ralph Kinder, Organist; Mr. Richard D. T. Hollister, Reader.

PRINCIPAL WORKS

"Paradise Lost," M. Enrico Bossi; "The Children at Bethlehem," Pierné; "Samson and Delilah," Saint-Saëns; Symphony No. 7, A major, Beethoven; Symphony, E flat, Mozart; Overture-Fantasia, "Francesca da Rimini," Tchaikowsky; Wedding March and Variations from "Rustic Wedding," Goldmark; Suite, Dohnanyi; "Love Scene" from "Feuersnot," Strauss; Swedish Rhapsody, Alfvén.

TWENTY-FOURTH FESTIVAL

May 2, 3, 4, 5, 1917—Six Concerts

Soloists: Miss Maude Fay, Miss Lucy Gates, Miss Lois M. Johnston, Sopranos; Mrs. Anna Schram-Imig, Mezzo-Soprano; Mme. Margarete Matzenauer, Miss Christine Miller, Contraltos; Mr. Morgan Kingston, Signor Giovanni Martinelli, Tenors; Signor Giuseppi De Luca, Mr. Chase B. Sikes, Baritones; Mr. Gustaf Holmquist, Bass; Miss Ethel Leginska, Pianist; Mr. Richard Keys Biggs, Organist.

PRINCIPAL WORKS

"The Dream of Gerontius," Elgar; "Aida," Verdi; "The Walrus and the Carpenter," Fletcher; E major Symphony, Alfvén; D major Symphony, Brahms; "Jupiter" Symphony, Mozart; "Othello" Overture, Dvorák; "Fingal's Cave" Overture, Mendelssohn; G minor Concerto, Rubinstein; "Dance Rhapsody," Delius; "Molly on the Shore," "Mock Morris," and "Shepherds Hey," Grainger; "Finlandia," Sibelius; "Siegfried's Rhine Journey," Wagner.

TWENTY-FIFTH FESTIVAL

May 15, 16, 17, 18, 1918—Six Concerts

Soloists: Miss Ada Grace Johnson, Miss Lois Marjorie Johnston, Mme. Claudia Muzio, Miss Myrna Sharlow, Sopranos; Miss Nora Crane Hunt, Mme. Margaret Matzenauer, Miss Emma Roberts, Contraltos; Mr. Paul Althouse, Mr. James Hamilton, Mr. Ippolito Lazaro, Mr. Giovanni Martinelli, Mr. Odra Patton, Tenors; Mr. Guiseppe de Luca, Mr. Robert Dieterle, Mr. Bernard Ferguson, Mr. Arthur Middleton, Mr. David D. Nash, Baritones; Mr. Joseph Bonnet, Organist; Mr. Rudolph Ganz, Pianist.

PRINCIPAL WORKS

"Carmen," Bizet; "Into the World," Benoit; "The Beatitudes," Franck; D minor Symphony, Schumann; Indian Suite, MacDowell; Lenore, No. 3, Overture, Beethoven; "The Secret of Susanne," Overture, Wolf-Ferrari; Suite, "Scheherazade," Rimsky-Korsakow; Suite, "The Wand of Youth," Elgar; "An Afternoon of a Faun," Debussy; "Irish Rhapsody," Herbert; "L'Apprenti Sorcier," Dukas; Fantasia and Fugue, Liszt; Pianoforte Concerto in B flat minor, Tchaikowsky.

TWENTY-SIXTH FESTIVAL

May 14, 15, 16, 17, 1919—Six Concerts

Soloists: Miss Anna Fitziu, Miss Lois Marjorie Johnston, Miss Rosa Ponselle, Sopranos; Miss Merle Alcock, Mme. Louise Homer, Miss Minerva Komenarski, Contraltos; Mr. Fernando Carpi, Mr. Arthur Hackett, Tenors; Mr. Robert R. Dieterle, Mr. Andres de Segurola, Baritones; Mr. Gustaf Holmquist, Bass; Mr. Ossip Gabrilowitsch, Pianist; Mr. Charles M. Courboin, Organist.

PRINCIPAL WORKS

"Faust," Gounod; "Ode to Music," Hadley; "Fair Land of Freedom," Stanley; "Eroica" Symphony, Beethoven; B flat Symphony, Chausson; G minor Symphony, Mozart; D major Suite, Bach; Overture, "A Russian Easter," Rimsky-Korsakow; Overture, "Carneval," Dvorák; Ballet-Suite, "Sylvia," Delibes; "The Enchanted Forest," d'Indy; Rhapsodie, "Norwegian," Lalo; Pianoforte Concerto, B flat major, Brahms.

TWENTY-SEVENTH FESTIVAL

May 19, 20, 21, 22, 1920—Six Concerts

Soloists: Miss Myrna Sharlow, Miss Lenora Sparks, Sopranos; Miss Carolina Lazzari, Madame Margaret Matzenauer, Contraltos; Mr. James Hamilton, Mr. Edward Johnson, Mr. William Wheeler, Tenors; Mr. Robert R. Dieterle, Mr. Leon Rothier, Mr. Titta Ruffo, Mr. Renato Zanelli, Baritones; Mr. Josef Lhévinne, Pianist; Mr. Arthur Edwin Kraft, Organist.

PRINCIPAL WORKS

"Manzoni" Requiem, Verdi; "Damnation of Faust," Berlioz; B flat major Symphony, No. 1, Schumann; F minor Symphony, Tchaikowsky; Overture, "Patrie," Bizet; Overture, "Euryanthe," von Weber; Overture, "Russlan and Ludmilla," Glinka; Symphonic Poem, "Tasso," Liszt; "Vysehrad," "The Moldau," Smetana; Capriccio Espagnole, Rimsky-Korsakow; Symphonic Poem, No. 3, "Le Chasseur Maudit," Franck; Symphonic Poem, "Finlandia," Sibelius; Concerto for Pianoforte, No. 1, C major, Beethoven; Concerto for Pianoforte, No. 1, E flat major, Liszt.

TWENTY-EIGHTH FESTIVAL

May 18, 19, 20, 21, 1921—Six Concerts

Soloists: Mme. Lucrezia Bori, Mme. Florence Hinkle, Miss Leonora Sparkes, Mrs. Grace Johnson Konold, Sopranos; Mme. Merle Alcock, Mme. Cyrena van Gordon, Contraltos; Mr. Charles Marshall, Mr. Lambert Murphy, Tenors; Mr. Theodore Harrison, Mr. Arthur Middleton, Baritones; Mr. Gustaf Holmquist, Mr. Robert McCandliss, Basses; Mme. Fannie Bloomfield Zeisler, Pianist.

PRINCIPAL WORKS

"Elijah," Mendelssohn; "Aida," Verdi; "Voyage of Arion," Moore; Symphony, No. 10, C major; Schubert; Symphony, No. 2, C minor, Op. 17, Tchaikowsky; Overture, "Husitzka," Op. 67, Dvorák; Overture, "Magic Flute," Mozart; Suite, "Woodland," A minor, Op. 42, MacDowell; Symphonic Poem, "Juventus," de Sabata; Symphonic Poem, "Attis," Op. 16, Stanley; Concerto for Pianoforte, No. 2, F minor, Op. 21, Chopin; Mefisto Waltz, Liszt; Chorale and Fugue, Bach-Abert; March-Fantasia, with Chorus, "Triumphalis," Op. 14, Stanley.

TWENTY-NINTH FESTIVAL

May 17, 18, 19, 20, 1922—Six Concerts

Soloists: Mme. Frieda Hempel, Mme. Florence Easton, Miss Adele Parkhurst, Sopranos; Mme. Cyrena Van Gordon, Miss Kathryn Meisle, Contraltos; Mr. Mario Chamlee, Mr. William Wheeler, Mr. Paul Althouse, Tenors; Mr. Reinald Werrenrath, Mr. Carl Schlegel, Baritones; Mr. Rollin Pease, Bass; Mr. William Bachaus, Pianist.

PRINCIPAL WORKS

"La Vita Nuova," Wolf-Ferrari; "A Psalmic Rhapsody," Stock; "Tannhäuser" (Paris version), Wagner; "A Song of Spring," Busch; Symphony, No. 2, E minor, Rachmaninow. Overtures: "Academic Festival," Brahms; "Benvenuto Cellini," Berlioz; "Springtime of Love," Georg Schumann. Suite, Opus 19, Dohnanyi; Ballade, "Tam O'Shanter," Chadwick. Symphonic Poems: "Tasso, Lamento e Trionfo," Liszt; "Le Rouet d' Omphale," Saint-Saëns; "Death and Transfiguration," Strauss; "Procession of the Knights of the Holy Grail," Wagner. Concert Waltz, No. 2, Glazounow; "Midsummer Wake," Alfven; Concerto for Pianoforte, G major, Beethoven.

THIRTIETH FESTIVAL

May 16, 17, 18, 19, 1923—Six Concerts

Soloists: Miss Susanne Keener, Miss Florence Macbeth, Sopranos; Miss Mabelle Addison, Mme. Jeanne Gordon, Contraltos; Beniamino Gigli, Arthur Kraft, Charles Marshall, Tenors; Guiseppe Danise, Clarence Whitehill, Henri Scott, Baritones and Bases; Erna Rubinstein, Violinist; Ernest Schelling, Pianist; Gustav Holst, Guest Conductor.

PRINCIPAL WORKS

Selections from the "B minor Mass," Bach; "The Hymn of Jesus," "A Dirge for Two Veterans," Holst; "Samson and Delilah," Saint-Saëns; Symphony in D minor, Franck; Symphony, No. 3, in E flat, "Rhenish," Schumann-Stock; Oriental Suite, "Beni Mora," Suite from the opera "A Perfect Fool," Holst; "The Sorcerer's Apprentice," "Le Peri," Dukas; Fantastique Suite, Schelling; Prelude to "Die Königskinder," Humperdinck; Prelude to "Die Lorelei," Bruch.

**Detailed Repertoire of The May Festival, Choral,
Union, and Extra Concert Series
From 1888 to 1923 Inclusive
List of Organizations, Artists, and Works**

ORCHESTRAS

Boston Festival (51); Boston Symphony (5); Chicago Festival (3); Chicago Symphony (97); Cincinnati (2); Detroit (10); Detroit Symphony (14); New York Philharmonic; New York Symphony; Philadelphia (2); Pittsburg (7); United States Marine Band.

CHAMBER MUSIC ORGANIZATIONS, ETC.

Detroit Philharmonic Club (4); Detroit String Quartet; Elsa Fischer Quartet; Flonzaley Quartet (7); Kneisel Quartet (4); New York Philharmonic Club; Spiering Quartet; New York Chamber Music Association, 11 artists (2); Ukranian National Chorus.

CONDUCTORS

Damrosch; Gabrilowitsch (11); Herbert (3); Holst (Guest); Killeen; Kneisel; Kolar (3); Koshetz; Kunwald; Mollenhauer (31); Moore (2); Muck; Nikisch (2); Pauer (3); Rosenbecker; Santelmann; Seidl; Stanley (91); Stock (63); Stokowski (2); Stransky; Thomas (6); Urach; Zeitz.

ARTISTS**SOPRANOS**

Mme. Alda; Miss Leonora Allen; Miss Perceval Allen (4); Miss Bailey (2); Miss Inez Barbour; Mrs. Bishop (5); Mme. Blauvelt; Lucretia Bori; Mlle. Ina Bourskaya; Mme. Brema; Miss Broch; Mrs. Bussing; Mme. Calvé; Miss Anna Case; Mrs. Cumming; Miss Dux; Miss Doolittle; Miss Easton; Mme. Farrar; Maude Fay; Miss Anna Fitziu; Mrs. Ford (2); Mme. Fremstad (2); Mme. Gadski (3); Mme. Gallicurci; Miss Mary Garden; Miss Lucy Gates; Miss Goodwin; Mme. Gluck (2); Miss Harrah; Miss Frieda Hempel (3); Mrs. Henschel; Miss Hiltz; Miss Hinkle (6); Miss Lottice Howell; Miss Hazel Huntington; Miss Johnson (3); Miss Susanne Keener; Mrs. Johnson-Konold (2); Miss Johnston (5); Mme. Juch (3); Mme. Kaschoska; Mme. Kileski (2); Mme. Klafsky; Miss Kleyn (2); Mme. Linne; Miss Liebling; Miss Lohmiller; Miss Florence Macbeth; Mrs. Sammis MacDermid (2); Mme. Maconda (2); Miss Marvin; Miss Nina Morgana (2); Mme. Muzio; Mrs. Nikisch; Mme. Nordica (2); Miss Osborne; Mrs. Osborne-Hannah (2); Miss Parkhurst; Miss Parmeter; Mme. Pasquale (2); Miss Ponselle; Mrs. French-Read (2); Mrs. Rider-Kelsey (6); Mme. Rappold (3); Miss Rio (5); Mme. de Vere-Sapio (2); Mme. Sembrich; Miss Sharlow (2); Mme. Oda Slobodskaja; Miss Sparkes (2); Mme. Steinbach; Miss Stevenson; Miss Stewart (5); Mme. Tanner-Musin; Mrs. Walker (2); Mrs. Winchell (2); Mrs. Wood; Mrs. Zimmerman (2).

CONTRALTOS

Miss Mabelle Addison; Mrs. Alcock (2); Mrs. Bloodgood (3); Mme. Bouton (4); Miss Buckley (2); Mrs. Clements (2); Miss Crawford; Miss Muriel Foster; Miss Glenn; Mme. Jeanne Gordon; Miss Hall; Miss Heinrich; Mme. Homer (8); Miss Hunt; Mme. Jacoby (2); Miss Keyes (7); Miss Komenarski; Miss Lazzari (2); Helena Marsh; Mme. Matzenauer (6); Miss Meisle (2); Miss Christine Miller; Miss Mulford (3); Miss Munson (2); Mrs. Pease (2); Miss Roberts; Miss Roselle (2); Mrs. Scott; Mme. Schumann-Heink (6); Miss Spencer (6); Miss Stein (10); Miss Stoddard; Miss Towle; Mme. van der Veer; Mme. van Gordon (3); Miss Weed; Mrs. Wright; Miss Wirthlin.

TENORS

Althouse (2); Beddoe (3); Berthald (4); Bonci (2); Carpi; Caruso; Carallo; Chamlee; Cowper (2); Davies; Davis; Dippel (2); Gigli; Gordon; Hackett; Hall (8); Hamlin (5); Hamilton (3); Orville Harrold; Edward Johnson (5); Jordan (2); Kingston (2); Knorr (2); Kraft; Lavin; Lazaro; Marshall (2); Martin; Martinelli (4); McCormack (2); McGranahan; McKinley (2); Murphy (5); Patton (2); Stevens (4); Towne (3); van Hoose (4); van York; Wegener; Wheeler (2); Williams (4).

BARITONES AND BASSES

Amato (4); Beresford (2); Bispham (6); Campanari (11); Campbell; Campion; Chalmers; Clarke; Connell (2); Crane; Danise; D'Arnalle (3); Del Puente; De Luca (2); Dieterle (5); Gogorza (6); Marion Greene (2); Plunket Green (2); Theodore Harrison (4); Heinrich (9); Hemus; Henschel; Hinshaw; Holmes;

Holmquist (5); Howland (11); Killeen (2); Lamson (6); Martin (7); McCandliss; Meyn (5); Arthur Middleton (2); Miles (5); Mills (2); Munson; Nash; Pease; Rothier; Ruffo; Schlegel; Scott (5); de Segurola; Senger; Sikes (3); Spalding; Stracciari; Tyler; Werrenrath (5); Whitehill (5); Whitney (2); Witherspoon (7); Zanelli.

PIANISTS

d'Albert; Augierias; Aus der Ohe (4); Bachaus; Bauer (4); Benoist; Busoni; Carreno (2); Cortot; Dumesnil; Gabrilowitsch (4); Dohnanyi; Durno-Collins (2); Friedheim (2); Friedman; Ganz; Percy Grainger; Hambourg; Hoffman; Jonas (5); Lachaume (2); Leginska (2); Tina Lerner (2); Levitzki; Lhévinne (2); Lockwood (3); Maier; Netzorg; Nyieregyhazi; De Pachmann; Paderewski (4); Pattison; Prokofieff; Pugno; Rachmaninoff; Roxas; Samaroff (2); Schelling; Schmall (3); Seyler (2); Sickiez; Sieveking; Sternberg (3); Sumowska; van den Berg; von Grave (2); Zeisler (3).

VIOLINISTS

T. Adamowski; Bendix; Miss Botsford; Breeskin; Burmester; Elman (2); Ern; Flesch; Halir; Heerman; Heifetz; Huberman; Kramer; Kreisler (4); Lichtenberg; Lockwood; Loeffler; Macmillin; McBeath; Miss Morini; Musin; Miss Powell (2); Ricarde; Rosen; Miss Rubinstein; Schkolnik; Seidel; Spalding; Sturm (2); Vidas; Winternitz; Ysaye (2); Yunk (2); Zeitz (3).

VIOLONCELLISTS

Abbas; Abel; J. Adamowski; Bramsen; Bronson; Casals; Diestel; Gegna; Gerardy; Giese; Heberlein; Heindl; Hekking; Hoffman; Kindler; Elsa Ruegger (2); Schmitt; Schroeder; Steindl.

ORGANISTS

Archer; Biggs; Bonnet (2); Courboin; Eddy (2); Guilmant; Kinder; Kraft; Middleschulte; Moore; Renwick (8).

Official Program Book

List Of Works

(Composers Alphabetically Arranged)

(This list includes only large and small choral works and selections with orchestra, symphonies, symphonic poems, orchestral selections, overtures, concertos, and chamber music. In addition, a large number of smaller pieces for pianoforte, violin, violoncello, organ, etc., together with many songs and arias, have been performed in these series. Unless indicated by figures placed in parentheses, the work has been performed only once.)

D'ALBERT

Overture—"Der Improvisator"

Concerto—C major (Violoncello)

ALFVEN

Symphony No. 3, E major

"Swedish Rhapsody" (2)

BANTOCK

Overture—"Pierrot of the Minute"

BACH, J. S.

B Minor Mass (selections)

Suite in D (3)

Adagio, Gavotte; Praeludium et Fuga

Chorale and Fugue (orchestrated by Abert) (2)

Adagio and Fugue from Sonata in G minor (String Quartet)

Suite in E (Violin)

BACH, W. FRIEDMAN

"Sonata a Tre"

BEETHOVEN

Symphony No. 2, D major (3)

3, "Eroica" (3)

4, B flat major

5, C minor (4)

6, "Pastoral"

7, A major (4)

8, F major (4)

Overture—"Coriolanus" (3)

"Egmont" (2)

"Fidelio" (3)

Leonore, No. 1

Leonore, No. 2

Leonore, No. 3 (9)

Concerto—C major (Pf.)

E flat (Pf.)

G major (Pf.)

Quartet—G major, Op. 18, No. 2

D major, Op. 18, No. 3

A major, Op. 18, No. 5 (2)

F major, Op. 59, No. 1 (2)

Sonata in A major for Piano and Violoncello

Quintet—E flat major, Op. 16, for Piano, Oboe, Clarinet,
Bassoon, and French Horn

BOELLMAN

Variations (Violoncello)

BENOIT

"Into the World" (2)

BERLIOZ

"Damnation of Faust" (5)

"Dance of Sylphs" (2)

"Will o' the Wisp"

Hungarian March (2)

"Flight into Egypt"

Ball Scene from Symphony, "Romeo and Juliet"

Overture—"Benvenuto Cellini" (4)

"Carnival Romain" (3)

BIZET

"Carmen" (2)

Ballet Music

Suite—"Children's Games"

"L'Arlesienne" (2)

Overture—"Patrie"

BORODIN

Symphony No. 2, B minor

BOSSI, M. ENRICO

"Paradise Lost"

BOURGAULT-DUCOUDRAY

"Burial of Ophelia"

BRAHMS

"German Requiem" (2 choruses)

Symphony No. 1, C minor (3)

2, D major (4)

3, F major

4, E minor

Hungarian Dances (3)

Overture—"Academic Festival" (5)

"Tragic"

Concerto—B flat (Pf.)

Quintet—B minor, Op. 115, for Clarinet and Strings

*Official Program Book***BRUCH**

- "Arminius" (2)
- "Odysseus"
- "Fair Ellen" (4)
- "Flight of the Holy Family" (2)
- Concerto—D minor (Violin)
- G minor (Violin) (3)
- Scotch Fantasia (Violin)
- Prelude to "Die Lorelei"

BUCK

- "Light of Asia"

BUSCH

- "Song of Spring"

CASELLA

- Symphonic Poem—"Italia"

CHABRIER

- Entracte—"Gwendoline"
- Overture—"Gwendoline"
- "Rhapsodie Espana" (3)

CHADWICK

- "Lily Nymph"
- Symphonic Sketches
- "Tam O'Shanter" (Tone Poem)
- Overture—"Melpomene"

CHAMINADE

- Concerto—D major (Flute)

CHARPENTIER

- Suite—"Impressions of Italy" (2)

CHAUSSON

- Symphony in B flat

CHERUBINI

- Overture—"Anacreon"
- "The Water Carrier"

CHOPIN

- Concerto—E minor (Pf.)
- F minor (Pf.)

COLERIDGE-TAYLOR

- "Hiawatha's Wedding Feast"

CORELLI

- Sonata in D (Strings)

CORNELIUS

- Salemaleikum } from "Barber of Bagdad"
- Overture }

DEBUSSY

- Symphonic Poem—"Afternoon of a Faun" (4)
- "March Ecossais"
- "Cortege" and "Air de Danse"
- "Le Petit Berger," for Flute, Harp, and Violoncello

DELIBES

- Intermezzo—"Naila"
- Ballet Suite—"Sylvia"

DELIUS

- "Life's Dance"
- "Dance Rhapsody"

VON DITTERSDORF

- Quartet—D major

DOHNANYI

- Suite, Op. 19 (3)

DUBOIS

- "Symphonic Francaise"
- Petite Suite
- Concerto (Organ)

DUKAS

- Symphonic Poem—"L'Apprenti Sorcier" (3)
- Dance Poem—"Le Peri"

DVORAK

- "Stabat Mater"
- Symphony No. 1, D major
 - 5, "From the New World" (2)
 - Largo (2)
- Symphonic Variations
- Suite in D minor
- Scherzo Capriccioso, Op. 66
- Overture—"Carnival"
 - "Husitzka"
 - "In der Natur"
 - "Othello"
- Quartet—F major, Op. 96 (2)
 - E major, Op. 51
 - A flat major, Op. 105
- Terzetto—Op. 74

ELGAR

- "Caractacus" (American Premiere, 1893) (2)
- "Dream of Gerontius" (3)
- "Enigma" Variations
- Suite—"Wand of Youth" (2)
- March—"Pomp and Circumstance" (3)
- Overture—"Cockaigne"
 - "In the South" (2)

*Official Program Book***ENESCO**

Roumanian Rhapsody No. 1, A major
2, E minor

ERNST

Concerto (Violin)

FANNING

"Song of the Vikings"
"Miller's Wooing"

FLETCHER

"The Walrus and the Carpenter" (2)

FOOTE

"Wreck of the Hesperus"

FRANCK

"The Beatitudes"
Symphony—D minor (4)
Symphonic Poem—"Les Aeolides"
Quartet—D major
Symphonic Poem—"Le Chasseur Maudit"

GERMAN

Ballet Music from "Henry VIII"

GILSON

Fanfare Inaugurale

GLAZOUNOW

Symphony No. 6, G minor
Suite
Valse de Concerto, F major (2)
Overture—"Carnival"
"Solonelle" (2)

GLIERE

Symphonic Poem—"The Sirens" (2)

GLINKA

Overture—"Russlan and Ludmilla" (4)

GLUCK, CH.

"Orpheus"

GOLDMARK

March—Act I, from "Queen of Sheba"
Symphony—"Rustic Wedding" (2)
Prelude, Act III, "Cricket on the Hearth"
Overture—"Sakuntala"
"In Spring" (3)

GOLTERMAN

Concerto (Violoncello)
Cantilena (Violoncello)

GOOSENS

- "Five Impressions of a Holiday," Op. 7, for Piano, Flute,
and Violoncello
- "By the Tarn"
- Suite in C, Op. 6, for Piano, Flute, and Violin

GOUNOD

- "Faust" (3)
Ballet Music
- "Redemption," (2 choruses) (3)
- "Gallia" (5)
- "Hymn to St. Cecelia"

GRAINGER

- English Folk Music (2)
- Colonial Song
- "Molly on the Shore" (String Quartet) (2)

GRANADOS

- Danse Espagnole, for Flute, Harp, and Violoncello

DE GRANDVAAL

- Concerto—D minor (Oboe)

GRETRY—MOTTL

- Ballet Music from "Cephale and Procris"

GRIEG

- "Discovery" (2)
- "Herzwunden," "Im Fruhling" (Strings) (2)
- Suite—"Peer Gynt" (2)
- Lyric Suite, Op. 54
- Concerto—A minor (Pf.) (2)
- Quartet—Op. 27

GUILMANT

- Concerto—D minor (Organ)

HADLEY

- "Ode to Music"
- Variations
- Festival March

HANDEL

- "Messiah" (5)
- "Judas Maccabeus"
- Concerto—G major (Organ, Oboe, Strings)

HAYDN

- "Creation"
- "Seasons"
- Symphony No. 1, E flat
- "Austrian National Hymn" (Strings)
- Quartet—D major, Op. 76, No. 5 (2)
- G minor, Op. 74, No. 3
- D minor, Op. 76, No. 2

*Official Program Book***HENSELT**

Concerto—G major (Pf.)

HERBERT

Prelude, Act III, "Natoma"

"Dagger Dance," "Natoma"

"Irish Rhapsody"

HOLST

Oriental Suite—"Beni Mora"

"A Dirge for Two Veterans"

"The Hymn of Jesus" (American Premiere, 1923)

Suite from "A Perfect Fool"

HOSMER

"Southern Rhapsody"

HUE

"Le Rouet" (Flute, Harp, and Violoncello)

HUMPERDINCKOverture (3) }
Dream Music } from "Hansel and Gretel"

Prelude, Acts II-III } from "Konigskinder"

Prelude, Act I } d'INDY

"Fervaal" (Introduction, Act I)

"The Enchanted Forest"

IPPOLITOV—IVANOV

Caucasian Sketches

JADASSOHN

Quintet, Op. 76

JUON

Suite for String Orchestra

KAUN

Festival March

KOLAR

Slovakian Rhapsody

KORNGOLD

Suite—"Much Ado About Nothing" (Violin)

KUMMER

Double Concerto for Two Violoncelli

KURTH

Sextet

LALO

"Norwegian Rhapsodie" (2)

"Symphonie Espagnole" (Violin) (3)

Overture—"Le Roi d'Ys"

LECLAIR L'AINÉ

Sonata a Tre (2)

LEONCAVALLO

Prologue to "I Pagliacci"

LIADOW

"Le Lac Enchanté"

"Kiki mora"

LINDER

Concerto (Violoncello)

LITOLFF

Overture—"Robespierre"

LISZT

"Les Preludes" (5)

"Tasso" (3)

Grand Polonaise in E

Rhapsodie No. IX

Hungarian Rhapsody No. I

"Marguerite" Movement from "Faust" Symphony

Second Polonaise

Nocturne

Mephisto Waltz

Concerto—E flat (Pf.) (3)

A major (Pf.)

"Hungarian Fantasia" (Pf.) (2)

MACDOWELL

Suite, Op. 42 (3)

"Indian" Suite (2)

MACKENZIE

Benedictus

MAHLER

Allegretto from Second Symphony

MARCHETTI

"Ave Maria" (2)

MASSENET

"Narcissus"

Prelude, Act III, from "Herodiade"

Suite—"Les Erinnyes"

"Esclarmonde"

Overture—"Phedre"

Suite—"Scenes Neapolitaines"

MENDELSSOHN

"Elijah" (3)

"St. Paul" (2)

Forty-second Psalm (2)

Symphony—"Scotch," A minor

Incidental Music to "Midsummer Night's Dream" (3)

Overture (4)

Scherzo

Official Program Book

Overture—"Ruy Blas"

"Melusina"

Concerto—E minor (Violin) (6)

MOORE

"Voyage of Arion"

MOSZOWSKI

"Malaguena" }

"Maurische Dance" } from "Boabdil"

MOZART

Symphony—G major (short symphony)

G minor (3)

E flat major

C major, "Jupiter"

Overture—"Marriage of Figaro" (3)

"Magic Flute" (4)

Der Schauspieldirektor

Concerto—A major (Pf.)

Quartet—D major (3)

B flat

"The Impressario"—Opera Comique

NICOLAI

Overture—"Merry Wives of Windsor"

PADEREWSKI

Concerto—A minor (Pf.)

PAGANINI

"Mobile Perpetuum"

Concerto (Violin)

PARKER

"Hora Novissima"

PAINE

Moorish Dances

Overture—"Oedipus Tyrannus"

PONCHIELLI

"Dance of the Hours," from "La Gioconda"

PIERNE

"Children's Crusade"

"Children at Bethlehem"

PUCCINI

Fantasia from "La Bohème"

RACHMANINOW

Symphony No. 2, E minor

Concerto—C minor (Pf.)

RAFF

Symphony—"Im Walde"
Quartet—D minor

RAVEL

"Mother Goose" Suite
Sonatina en trio (Flute, Harp, Violoncello, Orchestra)

REZNICEK

Overture—"Donna Diana"

RHEINBERGER

"Christophus"
"The Night" (2)
Concerto—G minor (Organ)

RIMSKY-KORSAKOFF

Suite—"Scheherazade" (3)
Capriccio Espagnol (3)
Overture—"A Russian Easter"

RITTER

Overture—"Der Faule Hans"

ROSSINI

"Stabat Mater"
Overture—"William Tell"

RUBINSTEIN, ANTON

Concerto—D minor (Pf.) (3)
Quartet—C minor, Op. 17, No. 2
Op. 19

DE SABATA

Symphonic Poem—"Juventus"

SAINT-SAËNS

"Samson and Delilah" (6)
"Spring Song"
"A Night in Lisbon"
Symphonic Poem—"Le Rouet d'Omphale" (2)
"Phaeton"
"Danse Macabre"
"La Jeunesse d'Hercules"
"Marche Heroique"
Concerto—A minor (Violoncello) (2)
G minor (Pf.) (2)
B minor (Violin)
Rondo Capriccioso (Violin) (4)
Piano Septet, Op. 65
Concert Piece—A major (Violin)

SCHEINPFLUG

Overture—"To a Shakespeare Comedy"

*Official Program Book***SHELLING**

Fantastic Suite (Piano and Orchestra)

SCHUBERT

Symphony—B minor, "Unfinished" (6)

No. 10, C major (3)

Theme and Variation (Strings)

March in E flat

Quartet in D minor (4)

SCHUMANN, GEORG

Overture—"Liebesfrühling" (2)

"Dance of the Nymphs and Satyrs"

SCHUMANN, ROBERT

Symphony No. 1, B flat (4)

3, E flat, "Rhemish" (2)

(Transcribed for Modern Orchestra
by Frederick A. Stock)

4, D minor (2)

Overture—"Genoveva" (2)

"Manfred"

Concerto—A minor (Pf.) (2)

Quartet—A major, Op. 41, No. 3

Piano Quintet, Op. 44

SCRIABINE

Symphony No. 3—"Divine Poem"

SIBELIUS

"The Swan of Tuonela"

"Lineninkaiaen Turns Homeward"

"Valse Triste"

"Finlandia"

"En Saga"

SINIGAGLIA

"Suite Piemontese"

"Perpetual Motion" (Strings)

Overture—"Le Baruffe Chiozotte"

SMETANA

"Sarka"

Symphonic Poem—"Wallenstein's Camp"

"Vysehrad" (2)

"On the Moldau" (3)

Overture—"The Bartered Bride" (3)

Quartet—E minor

SPOHR

Symphony—"Consecration of Tones"

Nonetto—F major, Op. 31

STANLEY, ALBERT A.

- "A Psalm of Victory"
- "Laus Deo"
- "Chorus Triumphalis" (5)
- "Consecration Hymn" (3)
- "Fair Land of Freedom"
- Symphony—F major
- Scherzo
- Symphonic Poem—"Attis" (3)

STRAVINSKY

- "Three Pieces" (String Quartet)

STOCK, FREDERICK A.

- "A Psalmic Rhapsody"
- Symphonic Waltz—"At Sunset"
- "Festival March and Hymn to Liberty"
- "March and Hymn to Democracy"

STRAUSS, ED.

- "Seid Muschlingen, Millionen"

STRAUSS, JOHANN

- Treasure Waltz—"Gipsy Baron"

STRAUSS RICHARD

- Tone Poem—"Don Juan" (3)
 - "Death and Transfiguration" (4)
 - "Till Eulenspiegel" (2)
 - "On the Shores of Sorrento" (2)
- Love Scene from "Feuersnot"
- Concerto (Horn)

DE SWERT

- Concerto—D minor (Violoncello)

SULLIVAN

- "Golden Legend"

SVENDSEN

- Allegretto Scherzando
- Kronring's March
- Fantasia—"Romeo and Juliet" (2)
- Legend—"Zorahayda"

TARTINI

- Concerto—D minor (Violin)

TAYLOR

- Suite—"Through the Looking Glass," Op. 12
(For ensemble of 11 instruments)

THOMAS

- Overture—"Mignon"

*Official Program Book***TCHAIKOWSKY**

"Eugen Onegin"

Symphony No. 2, C minor

4, F minor

5, E minor (7)

6, B minor, "Pathetique" (5)

Elegy

Theme, Variations, and Polacca (2)

Marche—"Slav"

Serenade, Op. 48 (2)

Suite—"Nut Cracker"

Overture Fantasia—"Francesca da Rimini"

"Hamlet"

"1812" (4)

"Romeo and Juliet"

Concerto—B flat minor (Pf.) (2)

Variations on a Rococo Theme (Violoncello)

Trio—A minor

Andante Cantabile from Quartet, Op. 22

Scherzo from Quartet, Op. 30

VOLBACH

"Er waren zwei Königskinder"

VAN DER STUCKEN

"Spring Night"

VERDI

"Manzoni Requiem" (4)

"Aida" (4)

"Stabat Mater"

VIEUXTEMPS

Concerto—D minor (Violin)

WAGNER

Huldigungsmarch (2)

Kaisermarch

"Siegfried Idyl"

"Träume" (2)

Overture—"Faust" (2)

"Polonia"

"Rienzi" (4)

"Flying Dutchman"

"Spinning Song"

Overture (3)

Overture (5)

Act I (3)

Prelude, Act II

} from "Lohengrin"

Tannhäuser (Paris Version) (2)

Overture (13)

Bacchanale (3)

Overture (10)

Chorale and Finale (3) } from "Die Meistersinger"

"Ride of the Walküre" (4) }

"Magic Fire Scene" (3) } from "Die Walküre"

"Siegfried in the Forest"

"Waldweben" (2)

"Siegfried and the Bird"

} from "Siegfried"

Siegfried's Rhine Journey (6)

Song of the Rhine Daughters

Siegfried's Death

Siegfried's Funeral March (2)

Closing Scene

} from "Götterdämmerung"

"Love Scene and Brangane's Warning"

Prelude and Love Death (2)

Prelude (5)

} from
"Tristan and
Isolda"

Prelude (2)

Flower Girls Scene

Good Friday Spell (3)

Procession of Knights of the Holy Grail (2)

} from
"Parsifal"

WIENIAWSKI

Concerto—D minor (Violin) (7)

VON WEBER

"Invitation to the Dance" (2)

Overture—"Jubel"

"Euryanthe" (4)

"Der Freischütz" (2)

"Oberon" (8)

WOLF

"Italian Serenade"

WOLF-FERRARI

"The New Life" (3)

Overture—"Secret of Suzanne"

Sinfonia da Camera—B flat major, Op. 8

(For ensemble of 11 instruments)

Summary

Summary of Works

1888-1923

42 Larger Choral Works	by 28 composers, were given	93 performances
30 Smaller Choral Works	" 19 " " "	56 "
38 Symphonies	" 20 " " "	86 "
192 Symphonic Poems, etc.	" 73 " " "	274 "
71 Overtures	" 39 " " "	163 "
46 Concertos	" 32 " " "	66 "
50 Chamber Music Works	" 23 " " "	58 "

Practically the entire literature of piano, violin, violoncello, organ, flute, harp, etc., solos, songs and arias has been covered in this series, many of the individual compositions having been performed several times each. The list of individual titles totals more than 2400.

Summary of Organizations and Artists

(1888-1923—396 Concerts)

12 Orchestras	took part in 197 concerts
10 Chamber Music Organizations	" " " 22 " f
24 Conductors	" " " 227 " f
74 Sopranos	" " " 132 " f
39 Contraltos	" " " 91 " f
40 Tenors	" " " 90 " f
52 Baritones and Basses	" " " 149 " f
44 Pianists	" " " 76 " f
34 Violinists	" " " 45 " f
19 Violoncellists	" " " 20 " f
11 Organists	" " " 20 " f

The activity of the University Musical Society is by no means covered by this list. The 1,225 programs included in the various concert series of the University School of Music cover well nigh the entire field of ensemble and solo music. Many important ensemble works were given their first hearing in this country in these concerts.

A reasonably conservative estimate of the number of works performed at these concerts would place them at approximately 11,000. These added to the Choral Union total would give considerably more than 12,750 works heard during this period.

Record of Musical Season

1922-1923

INCLUDING THE CHORAL UNION PRE-FESTIVAL SERIES; EXTRA CONCERT SERIES; FACULTY CONCERTS, AND TWILIGHT ORGAN RECITALS

All these concerts were given in Hill Auditorium.

Choral Union Pre-Festival Series

FORTY-FOURTH SEASON—FIRST CONCERT—No. CCCLXXX COMPLETE SERIES

MISCHA ELMAN, VIOLINIST

JOSEF BONIME, Accompanist

Thursday Evening, October 24, 1922

Sonata, D major	Haendel
Adagio; Allegro; Larghetto; Allegro	
Symphonie Espagnole	Lalo
Allegro; Andante; Rondo	
Suite, "Viel Laermen um Nichts," Opus II	Korngold
Maid in Briday Array; Grotesque Funeral; Garden Scene; Hornpipe	
Nocturne	Chopin-Wilhelmj
Jota	Sarasate

FORTY-FOURTH SEASON—SECOND CONCERT—No. CCCLXXXIV COMPLETE SERIES

MARY GARDEN

MAX GEGNA, Violoncellist

EMIL POLAK, Pianist

Tuesday Evening, December 5, 1922

1. Sonata	Henry Eccles (1670-1742)
(a) Largo	
(b) Cantilena	Goltermann
	Mr. Gegna
2. Arioso	Leo Delibes
	Miss Garden
3. (a) Serenade	Joseph Haydn
(b) Minuet	
(c) Shepherd Boy	Savoyard
	Mr. Gegna
4. (a) Les Berceux	G. Faure
(b) Le Nil (with Violoncello)	X. Leroux
	Miss Garden
5. (a) Beau Soir	C. Debussy
(b) Zueignung	R. Strauss
(c) Jocelyn (with Violoncello)	B. Godard
	Miss Garden
6. Rhapsodie	Popper
	Mr. Gegna
7. Air, "Louise"	G. Charpentier
	Miss Garden

FORTY-FOURTH SEASON—THIRD CONCERT—No. CCCLXXXV COMPLETE SERIES

IGNACE JAN PADEREWSKI, PIANIST

Monday Evening, January 8, 1923

- | | |
|--|------------|
| 1. Chromatic Fantasia and Fugue | Bach |
| 2. Sonate, Opus III | Beethoven |
| Maestoso; Allegro con brio ed appassionato; Arietta;
Adagio molto semplice e cantabile | |
| 3. Sonate, Opus II | Schumann |
| Introduzioni un poco adagio; Allegro vivace; Aria;
Scherzo e intermezzo; Finale; Allegro un poco maestoso | |
| 4. Ballade, F major, Opus 38 | Chopin |
| Nocturne, B major, Opus 62 | |
| Etudes Nos. 12, 7, 3, Opus 10 | |
| Mazurka No. 3, Opus 59 | |
| Valse, Opus 42 | |
| 5. Nocturne | Paderewski |
| 6. Hungarian Rhapsody | Liszt |

FORTY-FOURTH SEASON—FOURTH CONCERT—No. CCCLXXXVII COMPLETE SERIES

"THE IMPRESARIO"

An Opera Comique by

WOLFGANG AMADEUS MOZART

(English Version by Henry Edward Krehbiel)

Wednesday Evening, January 24, 1923

CAST OF CHARACTERS

Emanuel Schickaneder, Director Vienna Opera House.....	Percy Hemus
Philip, his nephew, a young baritone.....	Francis Tyler
Mozart, the composer.....	Thomas McGranahan
Madam Hofer, Mozart's prima donna sister-in-law.....	Hazel Huntington
Mlle. Dorothea Uhlic, singer of Linz.....	Lottice Howell
Accompanist to Schickaneder.....	Gladys Craven

Time—1791.

Scene—Reception Salon of Schickaneder, Vienna Opera House.

The musical rendition created under the direction of Mr. Sam Franko. The opera staged, mounted, and produced under the personal direction of Mr. William Wade Hinshaw.

FORTY-FOURTH SEASON—FIFTH CONCERT—No. CCCLXXXVIII COMPLETE SERIES

THE UKRAINIAN NATIONAL CHORUS

ALEXANDER KOSHETZ, Conductor

Jointly with

MLLE. ODA SLOBODSKAJA, Soprano of the Petrograd Opera

Tuesday Evening, February 13, 1923

Part I

Our Lady of Potshaiv	Leontovich
From the Mountains and the Valleys	Stetsenko
Ulianka Cut the Silken Grass	Stupnitsky
Early Morning	Stupnitsky
Shtchedryk	Leontovich
The Ukrainian National Chorus	

Part II

Aria from the Opera, "Russlan and Ludmilla"	<i>Glinka</i>
Look, Pretty Maiden	<i>Dargomijsky</i>
The Dream	<i>Glasounoff</i>
Arioso from the Opera, "Opritchnik"	<i>Tchaikowsky</i>
Mlle. Oda Slobodskaja	

Part III

Hey! Near Boryshpol }	<i>Koshetz</i>
Poor Hawthorne }	
Evening }	
Kolomeika	<i>Kolessa</i>
Lullaby	<i>Barvinsky-Koshetz</i>
The Ukrainian National Chorus	

Part IV

Divinite du Styx	<i>Gluck</i>
Der Kuss	<i>Beethoven</i>
Aria from "Tosca"	<i>Puccini</i>
Aria from "Cid"	<i>Massenet</i>
Mlle. Oda Slobodskaja	

Part V

A Violin is Playing in the Street	<i>Koshetz</i>
Hey! I Am a Cossack of Ukrainia	<i>Koshetz</i>
I Sat Spinning, Spinning	<i>Leontovich</i>
Woe is Me	<i>Koshetz</i>
The Shoes	<i>Lyssenko</i>
The Ukrainian National Chorus	

FORTY-FOURTH SEASON—SIXTH CONCERT—No. CCCXC COMPLETE SERIES
 GUY MAIER and LEE PATTISON, PIANISTS
 Friday Evening, March 9, 1923

I

Fantasia and Fugue in A minor	<i>Bach-Bauer</i>
Prelude, Fugue and Variation	<i>César Franck</i>
Scherzo, Opus 87	<i>Saint-Saëns</i>

II

Variations on a Theme by Beethoven	<i>Saint-Saëns</i>
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III

Barcarolle	<i>Rachmaninoff</i>
Pupazzetti	<i>Casella</i>

(Played without pause)

1. Serenade; 2. Berceuse; 3. Polka

Valse	<i>Arensky</i>
Scherzo	<i>Arensky</i>
A Jazz Study	<i>E. B. Hill</i>
The Orgy	<i>Iljinsky</i>

- Caucasian Sketches *Ippolitov-Ivanov*
 I. In the Mountains
 II. In the Village
 Solo English Horn—Mr. Rey
 Solo Viola—Mr. Kolodkin
 III. Procession of the Sirdar
 Treasure Waltz from "The Gypsy Baron" *Johann Strauss*
 Les Filles de Cadiz *Léo Delibes*
 Miss Meisle
 Scenes Napolitaines *Jules Massenet*
 La Danse; La Procession e l'Improvisateur; La Fete

FOURTH SEASON—FIFTH CONCERT—No. CCCLXXXIX COMPLETE SERIES

THE DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, Conductor

Soloist, MAURICE DUMESNIL, Pianist

Monday Evening, February 19, 1923

- Fifth Symphony, in C minor, Opus 67 *Beethoven*
 I. Allegro con brio; II. Andante con moto; III. Allegro (Scherzo), Trio;
 IV. Allegro (Finale)
 Symphonic Poem, "The Sirens," Opus 33 *Glère*
 The Sea; The Isle of the Sirens; The Approaching Ship; The Sirens' Song;
 The Sinking of the Ship
 Fantasia on Hungarian Melodies for Piano and Orchestra *Liszt*
 Mr. Dumesnil
 Dance of the Sylphs, from "The Damnation of Faust" *Berlioz*
 Capriccio Espagnol, Opus 34 *Rimsky-Korsakow*
 Alborada; Variations; Alborada; Scene and Gypsy Song;
 Fandango of the Asturias

Faculty Concert Series (Complimentary)

THIRTY-FIRST SEASON

Sundays, at 4:15

No. 1299—November 5, 1922

FACULTY CONCERT

- Quartet, B flat, Opus 76, No. 4 *Haydn*
 Allegro con spirito; Adagio; Menuetto (Allegro); Allegro, ma non troppo
 Mr. and Mrs. Samuel P. Lockwood, Violins; Miss Marian Struble, Viola;
 Mr. Herbert Grant, Violoncello
 Fantasia, F minor, Opus 49 *Chopin*
 Mrs. George B. Rhead
 Una Notte a Venezia *Lucantoni*
 Le Mois des Mois *Ernest Moret*
 Vraiment les Belles sont volages *Félix Fourdrain*
 Mr. and Mrs. William Wheeler

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Hejre Kati, Opus 32, No. 4 Hubay
 "Christmas," from "The Seasons," Opus 37a, No. 12 Tchaikowsky-Hartmann
 Menuet, D major, from Divertimento No. 17 Mozart
 MAZURKA, G major, Opus 26 Zarzyski
 Mr. Lockwood

Nocturne, Opus 27, No. 2 }
 Waltz, Opus 64, No. 3 } Chopin
 Etude, Opus 25, No. 11 }
 Mrs. Rhead

Ah! Night of Rapture, from "Madame Butterfly" Puccini
 Mr. and Mrs. Wheeler
 Accompaniments by Mrs. Rhead and Miss Clara Lundell

No. 1301—November 12, 1922

THE UNIVERSITY SYMPHONY ORCHESTRA
 SAMUEL PIERSON LOCKWOOD, Conductor
 MR. AND MRS. WILLIAM WHEELER, Tenor and Soprano
 MR. LEONARD FALCONE, Clarinetist

Overture, "Meeresstille und Glückliche Fahrt," Opus 27 Mendelssohn
 Concertino for Clarinet, Opus 26 Weber
 Adagio ma non troppo; Tema con; Variazioni; Lento; Allegro
 Serenade for Strings, Opus 20 Elgar
 Allegro piacevole; Larghetto; Allegretto
 Gavotte (orchestrated by Albert Lockwood) Gluck-Brahms
 Praeludium, F major Jaernefelt
 Duet, Faust and Marguerite, from "Faust," Act II Gounod
 Overture, Scherzo and Finale, Opus 52 Schumann

No. 1303—November 26, 1922

UNIVERSITY GLEE CLUB
 MR. ALBERT LOCKWOOD, Pianist
 MRS. GRACE JOHNSON-KONOLD, Soprano

Andante Spianato and Polonaise, Opus 22 Chopin
 Albert Lockwood
 Laudes Atque Carmina Stanley
 'Tis Morn Geibel
 The Troubadour Walt
 Glee Club

The Lass with the Delicate Air Dr. Arne
 Songs My Mother Taught Me Dvorák
 Lo! Here the Gentle Lark Bishop
 Grace Johnson-Konold

O Hail Us, Ye Free ("Ernani") Verdi
 The Heavens Are Declaring Beethoven
 Soldiers' Chorus Gounod
 Glee Club

Down in the Forest Ronald
 Elegie Massenet
 A Birthday Woodman
 Grace Johnson-Konold
 Accompaniments by Grace Carleton Richards

No. 1305—December 3, 1922

UNIVERSITY BAND

WILFRED WILSON, Conductor

THOMAS DEWEY, Bass-Baritone, Soloist

March, "The Fairest of the Fair"	Sousa
Spanish Rhapsody	Ferroni
March, "Men of the Maize and Blue"	Gornetsky-Wilson
Michigan Band	
Vision Fugitive, from "Herodiade"	Massenet
Thomas E. Dewey	
Selections from "Carmen"	Biset
Caprice, "Venetian Beauty"	Rolfe
March, "Call of the Elk"	Alford
Michigan Band	
The Temple Bells	Finden
Till I Wake	Finden
The Song of the Tinker (written for Mr. Dewey)	Max Ewing
Mr. Dewey	
Humoresque, "The Girl I Left Behind Me"	Bellstedt
March, "Jack Tar"	Sousa
Michigan Band	

No. 1308—December 10, 1922

STANLEY CHORUS

LORNA HOOPER WARFIELD, Soprano

EMMA FISCHER-CROSS, Pianist

(a) Meditation		<i>Tchaikowsky</i>
(b) Concert Paraphrase on Valse, "Southern Roses"		<i>Strauss-Schueit</i>
Mrs. Emma Fischer-Cross		
Mainacht		<i>Brahms</i>
Vergebliches Ständchen		<i>Brahms</i>
Verborgenheit }		<i>Wolfe</i>
Ach im Maien }		
Er Ists' }		
Lorna Hooper Warfield		
The Sleep of the Child Jesus		<i>F. A. Gevaert</i>
The Snow		<i>E. Elgar</i>
Baby is Sleeping		<i>B. Crist</i>
Stanley Chorus		
The Shepherds' Story		<i>C. Dickinson</i>
Du bist die Ruh		<i>Schubert-Liszt</i>
Arabeske		<i>Leschetizky</i>
Hungarian Rhapsodie No. 12		<i>Liszt</i>
Mrs. Cross		
Ave Maria		<i>Max Bruch</i>
Mrs. Warfield		
Accompaniments by Sebastina Palma, Helen Blahnick, and Earl V. Moore		

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No. 1311—January 14, 1923

THE UNIVERSITY SYMPHONY ORCHESTRA

SAMUEL PIERSON LOCKWOOD, Conductor

MISS CLARA LUNDELL, Pianist

- Ballet Music and Wedding March from "Feramors" *Rubinstein*
 1. Bayadere Dance I
 2. Torch Dance of the Brides of Kashmir
 3. Bayadere Dance II
 4. Wedding March
 Siegfried Idyl *Wagner*
 German Fairy Tales, Opus 135, Nos. 1 and 2 *Bendel*
 Orchestrated by S. P. Lockwood
 1. "Frau Holle" (The Snow Witch)
 2. "Schneewittchen" (Snow-white)
 Concerto, Opus 16, A minor *Grieg*
 Allegro moderato; Adagio—Allegro marcato

No. 1314—January 21, 1923

THE MATINEE MUSICAL QUINTETTE

of Lansing, Michigan

MRS. KATE MARVIN KEDZIE, Piano

MISS FLORENCE BIRDSALL, First Violin

MISS FRANCES AYRES, Second Violin

MISS DELIA BEMIS, Viola

MISS ELLA BIRDSALL, Cello

Guest Artists, and

NORA CRANE HUNT, Contralto

- Quintette, F minor *César Franck*
 Molto moderato quasi lento; Allegro; Lento, con molto sentimento
 Sebben Crudele *Caldara*
 Ich tragge meine minne *Strauss*
 Sotto il ciel *Sibella*
 Hiss Hunt
 Quintette, E major *Alessandro Longo*
 Allegro deciso; Andante
 Bayou Songs *Strickland*
 "Ma L'il Batteau," "Mornin' on ze Bayou"
 The Crystal Gazer *Kramer*
 Minor and Major *Spross*
 Hiss Hunt
 Cradle Song *Edward MacDowell*
 Reverie *Edward MacDowell*
 Quintette, A minor *Henry Hadley*
 Allegro energico
 Piano accompaniments by Mrs. S. W. Mower

No. 1318—February 25, 1923

THE UNIVERSITY SYMPHONY ORCHESTRA

SAMUEL PIERSON LOCKWOOD, Conductor

MISS MARIAN STRUBLE, Violinist

- Three Dances from "Henry VIII" *Edward German*
 1. Morris Dance; 2. Shepherds' Dance; 3. Torch Dance
 Motet, "Ave Verum" (for Strings) *Mozart*
 1. Allegro ma non troppo; 2. Scherzando; 4. Andante; 5. Rondo
 Symphony, G major (the "Surprise") *Haydn*
 Adagio cantabile—Vivace assai; Andante; Menuetto; Allegro di molto

No. 1322—March 4, 1923
FACULTY CONCERT

- Quartet, Opus 18, No. 5, A major *Beethoven*
 Allegro; Menuette; Andante cantabile; Allegro
 Mr. and Mrs. S. P. Lockwood, Violins; Miss Marian Struble, Viola;
 Mr. Herbert Grant, Violoncello
- In the Woods }
 At the Bedside of a Sick Child } *Schumann*
 A Country Song }
 Mr. and Mrs. William Wheeler
- Quintet, Opus 44, E flat, major *Schumann*
 Allegro brillante; In Modo d'una Marcia; Scherzo; Allegro ma non troppo
 Mr. Albert Lockwood and the Quartet
 Piano accompaniments by Mrs. George B. Rhead

No. 1327—April 1, 1923
THE UNIVERSITY SYMPHONY ORCHESTRA
 SAMUEL PIERSON LOCKWOOD, Conductor
 MR. ALBERT LOCKWOOD, Pianist

- Egyptian Ballet Suite, Opus 12 *Luigini*
 1. Allegro non troppo; 2. Allegretto; 3. Andante sostenuto;
 4. Andante espressivo—Allegro non troppo
- Suite for Orchestra *Bach*
 Adapted from the shorter works for various instruments and orchestrated
 by Albert Lockwood
1. Gavotte from the second Violin Solo-Sonata (full orchestra)
 2. Andante from the third Violin Solo-Sonata (strings)
 3. Bourrée from the Trumpet Suite (trumpets, horns, and strings)
 4. Lamentoso (Prelude No. 8, from the Well-tempered Clavichord)
 (clarinet, harp, and strings)
 5. Aria from the "Italian" Concerto (solo violin, clarinets, and strings)
- Concerto No. 5, E flat, Opus 73 *Beethoven*
 Allegro; Adagio un poco mosso—Rondo

No. 1325—March 18, 1923
FACULTY CONCERT

- (Complimentary to the Student Volunteer Union of the State of Michigan)
- Trees *Hahn*
 Soloist, Ruth Werkheiser
- Evening Prayer in Brittany *Chaminade*
 Soloists, Carol Walters and Kathrine Sanders
 University Girls' Glee Club—Nora Crane Hunt, Director
- Sonata, Opus 27, No. 2 *Beethoven*
 Adagio sostenuto; Allegretto; Presto—agitato
 Nell B. Stockwell
- Berceuse *Grieg*
 Alla Zingaresca *Tschetschulin*
 Schon Rosmarin *Kreisler*
 Valse Triste *Sibelius-Hermann*
- A. J. Whitmire
- Triste Ritorno (Home-coming) *Richard Barthelemy*
 Before the Crucifix *Frank LaForge*
 The Blind Ploughman *Robert C. Clarke*
 Dr. Robert J. McCandiiss

Preludes, Opus 15	<i>Scriabine</i>
Valse, Opus 34, No. 1	<i>Moszkowski</i>
Will o' the Wisp	Miss Stockwell
Wynken, Blynken, and Nod	<i>Spross</i>
	<i>Nevin</i>
Soloist, Virginia Brodel—University Girls' Glee Club	
Accompanists—Dorothy Wines-Reed, Irene Finlay, and Louise Graham	

The Personnel of the University Symphony Orchestra

SAMUEL PIERSON LOCKWOOD, Conductor

First Violins—Marian Struble, Josephine Connable, B. J. Hildinger, Katherine Schaible, Pauline Kaiser, Mrs. Mildred Woodhams, H. L. Grosvenor, Mrs. Angelina Lockwood, N. D. Lattin, H. Ehrlich, B. E. Laidlaw, Florence Welden, Roselle Rider, R. E. Moule. *Second Violins*—G. V. Clancy, Gertrude Friedrich, Lydia Fiegel, Ruth Scheidler, Genevieve Sproat, R. H. Crane, Elma Cowden, Jeannette Emmons, J. Machno, Lora Corson, A. E. Levie, Frances Gorsline, H. Rufus, O. E. Dalley. *Violas*—E. A. Schaeberle, Libbie Gimplovitz, Mrs. Harriet Lattin, Mrs. Grace Lewis, Lucile Bellamy. *Violoncellos*—W. H. Grant, C. B. Peirce, W. E. Battles, W. L. Newbury, F. H. Lewis, H. Seidman, H. W. Henderson. *Bass*—W. Wilson. *Harp*—Lorraine Parke. *Flutes and Piccolo*—Mrs. Helen Snyder, H. M. Osmun, B. Boyce. *Oboes*—H. R. Evans, C. S. Tappan. *Clarinets*—N. D. Falcone, C. H. Beardsley. *Bassoons*—R. D. Hartnell, Q. Klein. *Horns*—B. W. Daines, D. S. Wiltse, P. Mason, W. M. Bartlett. *Trumpets*—S. W. Taylor, H. G. Campbell, C. Weinman. *Trombones*—D. J. Fraley, H. L. Packer, D. J. Bullock. *Tuba*—J. W. Wannamaker. *Kettledrums*—A. Lockwood. *Percussion*—N. Lockwood, A. L. Gleason, C. W. Wilbur, C. R. Metcalf.

Twilight Organ Recitals

Wednesdays, at 4:15

EARL V. MOORE, ORGANIST

No. 1295—October 4, 1922	
Prelude in D minor	<i>Bach</i>
Sister Monica	<i>Couperin</i>
Prelude	<i>Clerambault</i>
Adagio (Symphony VI)	<i>Widor</i>
Elves }	<i>Bonnet</i>
Pastorale }	
Caprice Heroique }	

HARRY RUSSELL EVANS, ORGANIST

No. 1296—October 11, 1922

Sonata in C minor, Opus 50	<i>Guilmant</i>
I. Preludio; II. Adagio	
Salvadora (Berceuse)	<i>Federlein</i>
Prelude and Fugue in C minor	<i>J. S. Bach</i>
Catari! Catari!	<i>Cardillo</i>
(Arranged by H. R. E.)	
Fantasia on Scotch Airs	<i>MacFarlane</i>

HARRY RUSSELL EVANS, ORGANIST

No. 1297—October 18, 1922

Prelude in D minor	Mendelssohn
Adagio in B minor	Widor
Song of Sorrow	Nevin

(Requested)

The Young Prince and the Young Princess	Rimsky-Korsakow
In Moonlight	Kinder
Fanfare in D	Lemmens

EARL V. MOORE, ORGANIST

No. 1298—November 1, 1922

Concert Overture in A	Maitland
Air	Gluck
Chant de Bonheur	Lemare
Symphony No. VI	Widor
Allegro; Andante cantabile; Vivace	

EARL V. MOORE, ORGANIST

No. 1300—November 8, 1922

Gothique Suite, Opus 25	Boellmann
Choral-Introduction; Minuet Gothique; Priere a Notre Dame; Toccata	
Prelude to "Lohengrin"	Wagner
Marche Religieuse, Opus 15, No. 2	Guilmant
On a Theme of Handel	

MISS HELEN SCHAEFFER, Detroit, Michigan (GUEST ORGANIST)

No. 1301—November 15, 1922

1. Allegro Maestoso	Edward Elgar
2. Intermezzo	Callaerts
9. Sonata in D minor	Mendelssohn
Chorale; Four Variations; Fughetta; Finale (Andante)	
4. Intermezzo	Widor
From Sixth Symphony	
5. Valse Triste	Sibelius
6. Finale in C minor	Baldwin

EARL V. MOORE, ORGANIST

No. 1304—November 29, 1922

Sonata No. 1, A minor	Borowski
Allegro ma non troppo, Andante; Allegro con fuoco	
Elegy	Noble
Oriental Sketch, No. 3 (Turkish)	Bird
The Curfew	Horsman
Festival Toccata	Fletcher

EARL V. MOORE, ORGANIST

No. 1306—December 6, 1922

Solemn Prelude, from "Gloria Domini"	Noble
Fugue in G minor	Bach
Chorale, "Awake, Sleepers!"	Bach
Pièce Heroïque	Franck
Pastorale in A	Guilmant
March from "Arianne"	Guilmant

Official Program Book

HARRY RUSSELL EVANS, ORGANIST

No. 1309—December 13, 1922

Fantasie on a Christmas Theme	<i>Ashmall</i>
Cradle Song, Opus 68, No. 5	<i>Grieg</i>
Ave Maria (arranged by H. R. E.)	<i>Schubert</i>
Great Fugue on the B-A-C-H	<i>J. S. Bach</i>
Christmas Pastorale, Opus 52, No. 1	<i>Harker</i>
Hallelujah Chorus	<i>Handel</i>

EARL V. MOORE, ORGANIST

Sonata No. 5, C minor	<i>Guilmant</i>
Allegro appassionata; Adagio; Scherzo	
Gavotte	<i>Wesley</i>
Reverie at Twilight	<i>Moore</i>
Marche Russe	<i>Schminke</i>

EARL V. MOORE, ORGANIST

No. 1317—February 21, 1923

Chorale, "From High Heaven"	<i>Pachelbel</i> (1653-1706)
Chorale, "O Sacred Head, Once Wounded"	<i>Kuhnau</i> (1660-1722)
Chorale, "In dulci jubilo"	<i>Bach</i> (1685-1750)
Toccat and Fugue in D minor	<i>Bach</i>
Oriental Melody	<i>Fulton</i>
A Pastorale Suite	<i>Demarest</i>
Sunrise; Rustic Dance; Sunset; Thanksgiving	

HARRY RUSSELL EVANS, ORGANIST

No. 1319—February 28, 1923

Sonata in A major, Opus 65, No. 3	<i>Mendelssohn</i>
I. Con moto maestoso; II. Andante tranquillo	
Liebestraum, No. 3	<i>Liszt</i>
Midsummer Caprice (requested)	<i>Johnston</i>
Reverie	<i>Baldwin</i>
Adagio in B minor (requested)	<i>Widor</i>

EARL V. MOORE, ORGANIST

No. 1324—March 17, 1923

(Complimentary to the Student Volunteer Union of the State of Michigan)	
Chorale, "From High Heaven"	<i>Pachelbel</i> (1653-1706)
Gavotte	<i>Wesley</i>
Reverie at Twilight	<i>Moore</i>
Romance Sans Paroles	<i>Bonnet</i>
Toccat and Fugue in D minor	<i>Bach</i> (1685-1750)



